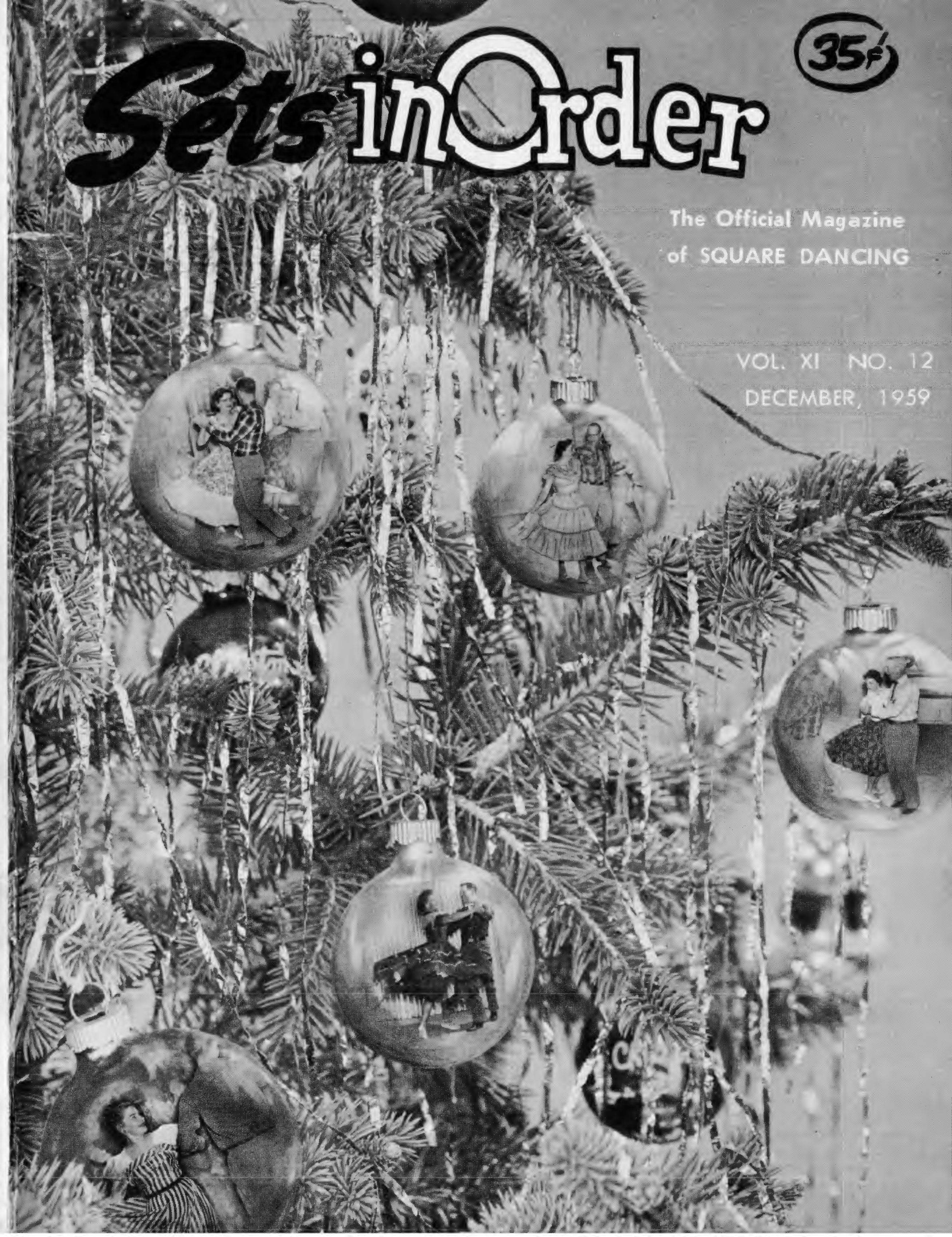


# Sets in Order

35¢

The Official Magazine  
of SQUARE DANCING

VOL. XI NO. 12  
DECEMBER, 1959



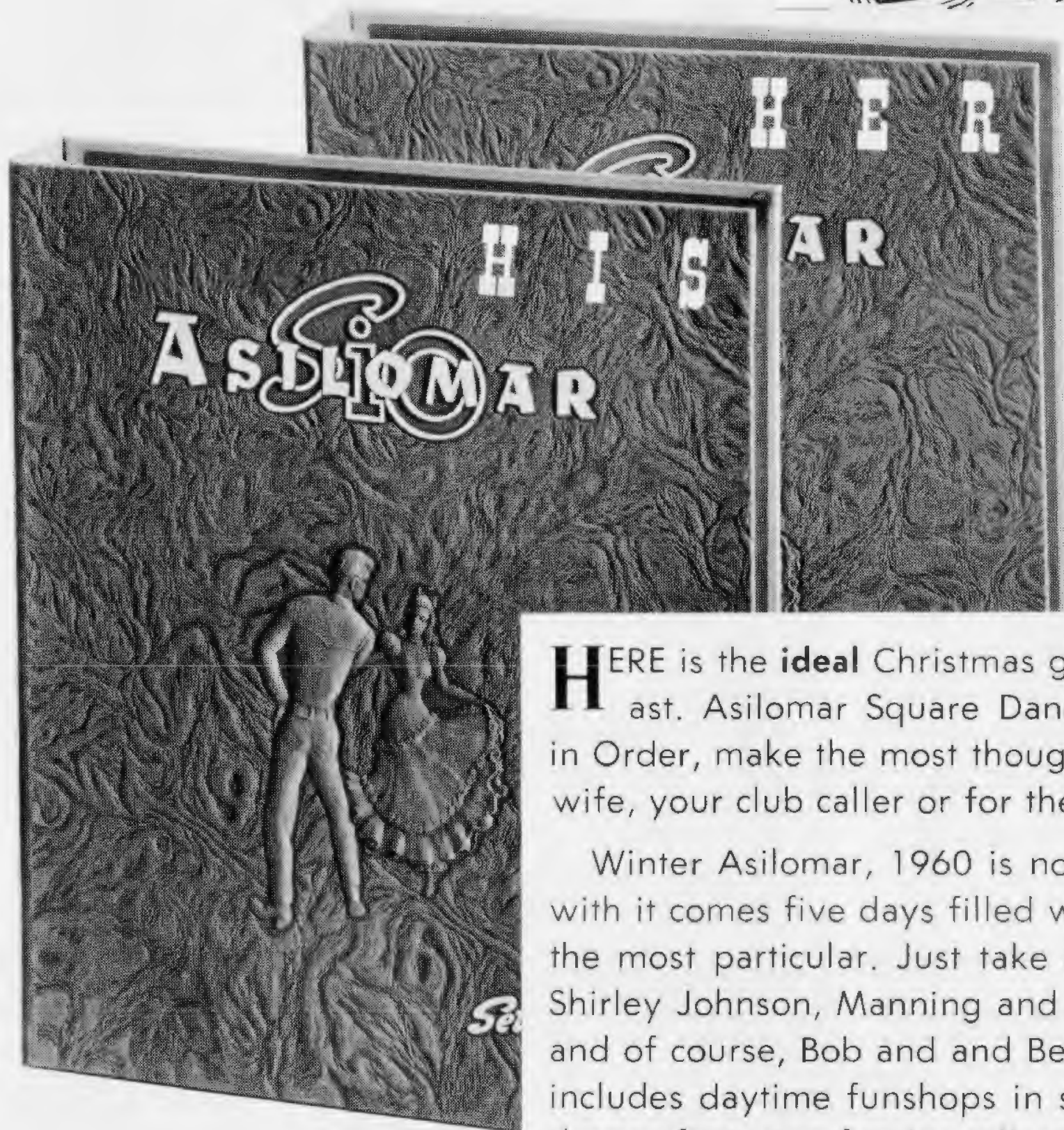


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# Square Dance Date Book

- Dec. 4—Sound Improvement Dance  
Kiel Audit., St. Louis, Mo.
- Dec. 5—Houston Jamboree  
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- Dec. 13—RDTA Ann. Round Dance Round-Up  
Sportsmans' Park, Los Angeles, Calif.
- Jan. 1-3—Week-End Institute  
Mission Inn, Riverside, Calif.
- Jan. 15-16—12th Annual Festival  
Tucson, Ariz.
- Jan. 23—So. Dist. March of Dimes  
Civic Audit., Ardmore, Okla.
- Jan. 24—A-Square-D Winter Dance  
Palladium, Hollywood, Calif.
- Jan. 30—10th Anniv. Pioneer Round Dancers  
Milwaukee, Wisc.
- Jan. 30—Houston Jamboree  
Houston, Texas
- Jan. 30—Cow Counties Ann. Casa Colina  
Ben. Dance, Riverside, Calif.
- Jan. 30-31—So. Oregon 3rd Ann. Square-Up  
Britt Mem. Bldg., Ashland, Ore.
- Jan. 31—March of Dimes Callers Roundup  
Danceland Ranch, Camp Hill, Pa.
- Feb. 12-13—8th Ann. Round Dance Festival  
Rice Hotel, Houston, Texas



("From The Floor" is the Square dancer's opportunity to take "pot shots" at "Sets in Order" or the Square Dancing picture in general. Send your comments to the Editor, "Sets in Order," giving full name and address. Unsigned letters will be disregarded.)

Dear Editor:

Can't anything be done about the rash of new Basics? It used to be possible to miss several weeks of square dancing, then go back and step right in without spoiling sets. However, so many new Basics have lately been added that people who can dance only occasionally are discouraged, and feel themselves shut out — and we hear a number of them say they're dropping out because of that. . .

Also, under many callers, the *figures* have deteriorated, losing much of their beauty and

# Sets in Order

Published monthly by and for Square Dancers  
and for the general enjoyment of all.

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interest. Again and again, lately, we have been inflicted with successions of "dive thru; pass thru; right and left thru; face your partner; box the gnat; dive thru" till we would have been glad to drop out of the square . . . What's become of the many beautiful figures of yesterday? . . .

(Charles) Eli Sexton  
Arlington, Va.

This is just one of many similar letters. To change the picture will take much dedication and strength but if it's worth it, and we believe it is, we can find an answer. Editor.

Dear Editor:

Am sending you a report on the square dancers in our small town of Limon. Not many of us but what there is I can assure you are true blue square dancers. The population of Limon is only about 1500. My wife and I went to the National Convention in Denver for all three days of it and we both just think it was wonderful. There wasn't one thing we could find to criticize in any way shape or form. It just amazed me that so many folks could come from such far off places and really square dance



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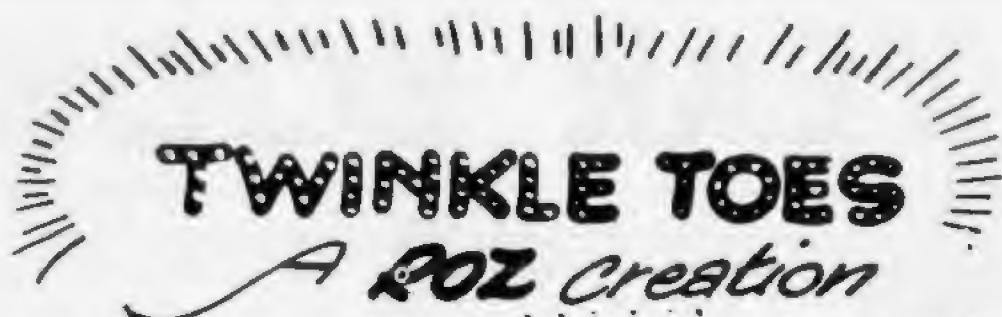
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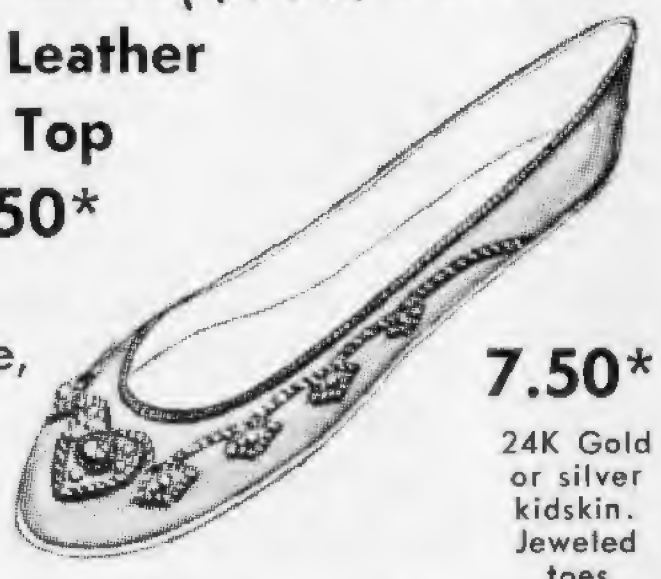
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together so well to so many callers from all over. Each time a caller would call a dance I would think that he was the best one I had heard so far and then when the next got thru I'd think the same thing about him. . .

Floyd B. Hubbard  
Limon, Colo.

You're not alone. There were a great many who were on hand who were amazed right along with you at the greatness of this whole activity. There was much to be said for the friendliness and for the unselfish job the people of Denver put on. Ed.

Dear Editor:

We have just received your October issue (of Sets in Order) and was surprised to learn that you do not have the words to the call, "No-suchdance." It is really an old timer, that is, according to the Grunden standards, back page of your July, 1950, issue. We refer to the call as No. 17 but you having furnished us with such a wonderful title, it is with pleasure that we in turn give you the call.

#### **NOSUCHDANCE**

Side two couples go forward and back  
Same two ladies chain across the track  
Head two couples do a half sashay  
Then pass thru across the way  
Both turn right, single file,  
Gent around two, lady around one,  
Four in line gonna have a little fun.  
Forward eight and back with you  
Forward again and pass thru  
Arch in the middle and ends turn in,  
Center two box the gnat and box it back  
Then face the middle and pass thru  
Both turn right single file  
Lady around two, gent around one  
Four in line gonna have a little fun.  
Four gents center and back they march  
Forward again and the gents make an arch  
Ladies promenade the outside track  
Make those feet go whickety whack.  
In single file, number one lady in the lead  
Go thru the arch  
Then turn to the right and don't be late  
Go thru again for that figure eight  
Turn to the left go about a mile,  
Gents turn, stand back to back and watch 'em  
smile  
Ladies pass your partner, that handsome man  
Catch the next, left allemande.

Herb Perry, Lancaster, Calif.

Evidently "NoSuchDance" has been popular in quite a few areas. So far we've received quite a handful from all over the country, and all different. We must confess something, however. At the time we were taking the pictures for this quiz we posed most of the shots from memory and

(Continued on page 42)





# AS I SEE IT

bob osgood

December 1959

**T**HIS CHRISTMAS ISSUE is certainly loaded with a great variety of square dance subject matter. Everything from television in Australia (page 56) to gift ideas that anyone can make (page 17) seems to have found its way into the pages.

- One exceptionally interesting article comes from far away Peru where a small band of devotees have been trying desperately to keep square dancing alive over these last few years. With the aid of what books they could get, a few records with calls and an overwhelming enthusiasm, this Lima contingent has managed somehow to keep going. Not long ago, Kent Atkinson, who played a great part in maintaining the group's interest, made a business trip to New York. After his work had been completed in the big city he set out to find a square dance. You'll find the most unusual account of his adventures "Stranger In The Land" on pages 18 and 19.

- The eight-page article on Basic Movements that starts on page 9 is the largest single *special* we've ever run. Consequently, many of our favorite regular features are observing a one-month vacation.

- Bob Brundage of Danbury points out the ironic humor in an article in the October 1959 issue of Sets in Order. Under the heading "Connecticut" is the statement: "The Connecticut Callers' Association Fall Festival will be held at the American School for the Deaf." Somehow we can think of no suitable comment to make at this time.

- With this, the last issue of 1959, we look back at the past twelve months with a great deal of pleasure and satisfaction. The "*slowing-down period*" many non-dancers have been predicting for the past several years has not come to be. If anything, there has been a great strengthening of the activity from within. Dancers in more and more areas have seen the importance of stressing *comfortable dancing in*

*the proper spirit* as opposed to flooding the field with clipped timing and rough dancing. We are all of us building the *future* of American Square Dancing *today*. Let us look to the coming year with continued optimism and with an expectation of developing more of these positive steps leading up to permanency.

## *The List of Basic Movements*

**T**HE LIST of basic movements that starts on page 11 of this issue reflects the thinking of a panel of callers and teachers from eleven States, two Canadian Provinces and one country overseas. By publishing a list of this type we are *suggesting* that all callers and teachers who feel that such a project could provide a solution toward stabilizing our growing hobby might try this list for a period of time and help us decide what changes, if any, would be advisable.

The twenty items are arranged a little differently than we've seen them used in the past. To start with we've worked on the assumption that a square dance movement, in order to qualify as a basic, should consist of at least one characteristic peculiar to itself to distinguish it from all other basic movements. We've also assumed that it must be simple to explain but should, because of its nature, defy description in ordinary English in the time usually needed to call it. Exceptions of course have had to be made where terms of long-standing are just naturally accepted as a part of the square dance picture.

In this compilation we have grouped similar movements under one heading. For this reason, several movements which we have considered basic on previous lists, have become *a part* of a basic family grouping. We have also attempted to list these in an order of teaching. The preliminary movements which were published in last month's issue of Sets in Order would of course come first.



The Twenty Basic List is made up of those movements that form the foundation of today's square dancing. An *exact* order of teaching importance would be impractical to suggest. The arrangement will change with the teacher and even the teacher will change according to circumstances. Those who teach in the big circle will find certain of these figures quite suitable for that method while other movements will have to wait until the dancers are introduced to the square formation. We discovered in our survey that even with different methods of teaching the first ten basics on the list would almost always be taught first, though of course somewhat shuffled a bit to meet the needs of a particular teacher. The last ten, also rearranged to fit the occasion, would almost certainly be taught last.

### As Complete As Possible

Naturally there are some inconsistencies where order of teaching occurs but in these instances we've tried to bow to the intelligent completeness of the list. In a collection of this type irregularities are bound to occur. For example: The movements *All Around* and *See Saw* which fall under the first category of *Do Sa Do* will undoubtedly be taught later at the discretion of the instructor. The *Three-Quarter Chain* will probably be introduced later than the simple *Two Ladies Chain* but it was placed in the category where it seemed to belong. In the other extreme, the *Forward and Back* motion used in *The Route* and many other dances is listed under basic number eighteen but it will usually be introduced earlier in the teaching progression.

What about the scores of other movements you don't find on this list? Be patient! In our total project we've attempted to take *every* square dance term and fit it in where it seemed to belong. Undoubtedly not everyone will agree but we feel that this is a start and unlike most other lists this one will attempt to cut through all regional boundaries and produce a list that might be acceptable to *all* square dance areas.

Next month we will print List Number Two which will be additional terminology and companion movements to the First Twenty Basics. On this list will appear the movements that are offshoots of the list published in this issue. These will be dependent movements, for the

most part relying on directional use of the basics already listed. In many cases they will be just *pushers* or descriptive words, commands or terms that are associated with the first list of basic movements. Also on the list will be figures with names that are composites of these basics and are self-descriptive, once that basic is mastered.

List Number Three which is planned for the February issue will be our *Hit Parade* or *proving ground* of square dance movements. These will complete the list of thirty basics and will feature numbers 21 through 30.

One thing must be understood as we are about to release the first of these lists. No attempt is being made or will be made to impress anyone that this is the *only solution*. We feel that as this activity grows, so grows the need for intelligent order in what we are doing. Just as the meticulous workman cares for his tools and neatly arranges them for use, we feel that a sense of order in arranging the tools of square dancing is most necessary to progress.

Perhaps you're asking yourselves some of these natural questions:

**Are we trying to regulate what dancers are dancing?**

Of course not. We're suggesting a method by which all those coming into the activity will be firmly grounded in the principles of good dancing. Where they go from there is up to them according to the interest they have developed.

**Does a plan such as this advocate that we'll have fewer new dances?**

No, again. The mathematical possibilities of combinations with the existing basics are absolutely unlimited. What it does mean, however, is that perhaps greater thought will be expended in creating new figures and more quality material will result without having to resort to limitless inventions of new and unproven material.

**What about the new movements? Will they stop being invented?**

We're rather sure they won't. Square dancing lends itself well to the creative mind. Perhaps more effort will be channeled into producing improved figures with existing movements but when new movements do appear they will be known as *experimental* and naturally will be well-tested by workshop groups all over the country before they are moved up into the *Hit Parade* of Basics 21-30.



# The Twenty Basic Movements of SQUARE DANCING

Here are the most important ingredients that form the foundation of today's dancing and calling. From these simple basics many hundreds of different and enjoyable square dance figures have come into being.

**(1) Do Sa Do:** Two dancers facing each other advance and pass right shoulders. Each moves to the right in back of the other person and without turning passes left shoulders moving backward to place. (Also referred to as Dos A Dos, Do Sa, Do Sa 'Round, Do Si, and Sashay.) (Count: 8 steps.)

**See Saw:** A left shoulder Do Sa Do. (Sometimes this is called a Sashay.) (Count: 8 steps.)

**All Around Your Left hand Lady:** (General): Ladies take three steps into the center of the square and make a slight curtsey. While they are doing this, the men pass right shoulders



All  
Around  
Your  
Left  
Hand  
Lady

(on the outside of the square) with their corners. Ladies back out of the center as soon as their corners are on the left side. Men now walk back toward their partners, going in front of their corner. Sometimes referred to as Sashay 'Round Your Corner. (Modified): The ladies do not go straight into the center. They go to the center while drifting towards the man who is going "all around." As partners are not facing during this it is not considered a Do Sa Do. (Count: 8 steps.) Figure is usually followed by See Saw Your Pretty Little Taw. (Dallas and Australia Variation): Just in reverse of the

Do Sa Do  
Corners



above with the men moving in front of their corner and then behind to return to partner.

**See Saw Your Pretty Little Taw:** (General): The ladies move directly into the center of the square, curtsey and back out while the men continue the figure eight they started (with All Around Your Left Hand Lady) and pass left shoulders (on the outside again) with their partners and pass back to place in front as the ladies move out. (Modified): The ladies do not go straight into the center. They go to the center while drifting towards the man who is "see sawing." (Count: 8 steps.)

See  
Saw  
Your  
Pretty  
Little  
Taw







Waist  
Swing

**(2) Swing:** A couple revolves about a central pivot spot, usually stationary between the two involved.

**Waist Swing:** The couple stands right side to right side facing in opposite directions. The man holds the lady's right hand in his left, puts his right arm around her waist and she places her left hand on his right arm or shoulder. Footwork, either buzz step or walk-around, is usually optional in the individual areas. In a buzz step the right feet of the two dancers are kept next to each other and are the hub of the clockwise movement. The left feet are behind and slightly to the right and do the pushing. Motion is similar to pushing on a child's scooter. In a walk-around the feet will just move to the beat of the music in the regular gliding walk.

**Arm Swings:** Two persons facing each other use arms designated by call to walk around each other. Unless otherwise indicated, grip of a forearm turn should be past the wrist but below the elbow joint. Man should cup his hand under the lady's arm with his thumb held in while the lady rests her hand firmly on the man's forearm. Center of the turn will be at



Arm  
Swing

the joined arms so that each dancer is moving equally around the other.

**Do Paso:** Face designated person. Take left forearm and walk around counter-clockwise. Go to corner and turn corner clockwise with a right forearm. Return to partner for a Courtesy Turn in place. (Count: 16 steps.)

**Courtesy Turn** (Taught at this point): This is the movement that usually ends a Do Paso, Ladies Chain, etc. Man receives lady's left hand in his left (the lady's hand just lightly sitting palm down on the man's palm up), puts his right hand in the small of the lady's back and while standing side by side facing the same direction, the man backs up and the lady walks forward. (Count: 4 steps.)

**Catch All Eight** (Double Elbow): Each person takes his partner by the right forearm and moves forward and around (clockwise) two steps. Then each drops hold and does a quick right face pivot in place half around in two



Do Paso  
(Courtesy  
Turn)

steps to take left forearm (with same person) and moves forward and around (counter-clockwise) a little more than a full turn (8 steps) or as directed by the next call. In the case of Double Elbow, which is an interrupted form of a Right and Left Grand, movement will be done with each person following the direction of a Right and Left Grand.

**(3) Promenade** (In couples): Done counter-clockwise (unless otherwise directed) with the man on the inside or on the lady's left. (Western Style): Holding hands, right to right and left to left with right hands on top. The Promenade is usually at least half the distance around the square. (Count: 8 steps.)

**Single File Promenade:** Dancers move one





Couple  
Promenade

behind the other in the direction indicated by the call.

**Half Promenade:** Two couples indicated by the call exchange places by moving counter-clockwise to the right (men touching left shoulders) around each other. (4 steps) Wheel around to face the same couple (4 steps). When opposites are working, this will naturally occur inside the limits of the square.

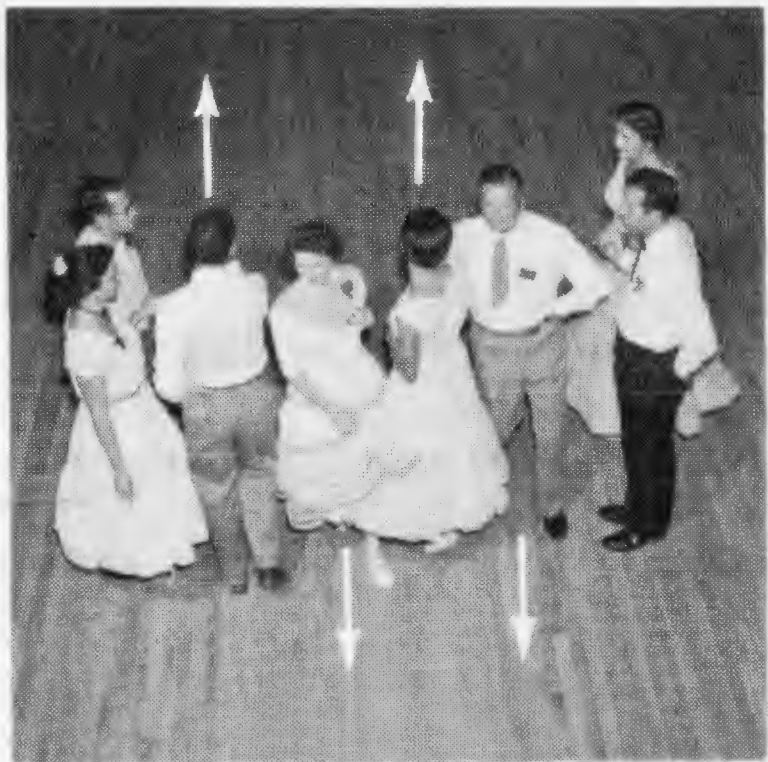
**Promenade Half:** Indicated couples in promenade position move halfway around outside of the square.

**(4) Pass Thru:** Two facing couples move thru each other, each person passing right shoulders with his opposite. Remain facing out until the next directional call. If directed to turn back, call is executed independently by each dancer. (Count: 4 steps)

**(5) Split the Ring (Divide the Ring):**

**One Couple:** Active or designated couple moves forward to opposite couple and goes thru between them. The next call will designate directions to be followed.

**Two Couples:** Two facing couples pass thru



Pass Thru  
and  
Split  
the  
Ring

each other to the outer rim of the square and await next call.

**Around One — Two, etc:** Following a Split the Ring this call indicates how many persons each of the active dancers should move around.

**Around One to a Line:** After splitting a couple the active couple separates and each dancer moves half way around the stationary couple to end in a line with the inactive couple in the center.

**Split Your Corner:** The active persons move forward and turn to pass between the couple formed by their corner and their corner's partner.

**(6) Stars — Simple:** Men, wrist hold is most common. Just take the wrist of the man ahead. Ladies, hand hold (often using the skirt) in making the star is recommended. This is to be formed by each person putting arm out at about shoulder height. When ladies star across they



Star:  
Back  
By the  
Left

are met with a forearm turn not a courtesy turn.

**Star by the Right:** Those indicated move clockwise.

**Back by the Left:** Those in star release right hold, make half right face turn and form left hand star to move forward counter-clockwise.

**Complex:**

**Star Promenade:** In couples, with arm around partner's waist (or on shoulder or hooked elbows depending on call), man would be in center for a left hand star (moving counter-clockwise). To reverse, centers could back out a half while the outside moves in to form a right hand star and moves clockwise. Number of couples may vary. Stars may also be mixed (Arky Stars) where some of the persons in the center are dancing in the positions normally occupied by their partners.





Star  
Promenade

**Spread the Star Out Wide:** From a star promenade inside dancers retain the star, outside dancers extend the hold they have with their partner.

**(7) Allemande:** Two persons holding hands walk around each other. Can be called for either a left or right hand and with any person designated. (Style A) Float Out: Walk by one another with a left hand hold and as you reach the opposite person's place float out until you reach arm's length (a slight extension of the arms without lifting either foot from the floor), turning, hesitate just long enough to change directions, and return to partner. Done best without a "jerk" (i.e. without lifting the forward foot from the floor). (Count: 6-8 steps.)

(Style B) Forearm Grip (Sometimes Pigeon Wing or palms together, hands up position). (Count: 4-6 steps.)

(Style C) Forearm grip to start, then when half completed extend arms to "float" pulling by to return to partner. (Count: 6-8 steps.)

**(8) Grand Right and Left:** (Right and Left Grand): In the square, partners face and take right hands with their partners. Each moves ahead (men counter-clockwise and the women clockwise) to give a left hand to the next, a right to the next, left to the next until they meet their own to follow the next call. Hand should be reached and met at about waist high and should be released as dancers pass each other. While this call often follows an Allemande Left, it is independent of that call.

**Weave the Ring:** The same as Grand Right and Left but without touching hands.

**(9) Ladies Chain:** Two ladies advance, giving right hands to the other, then left hands to

opposite man, and the men Courtesy Turn them around in place. (Count: 8 steps.) Also called Ladies Change.

**Ladies Grand Chain** (4 ladies): In a square all four ladies form a right hand star and move clockwise, skipping one man, to their opposite man who gives a Courtesy Turn. (Count: 8 steps.) The call Grand Chain Back would repeat the action and return them to their starting position. It's customary, for comfort, when the call to promenade comes prior to the end of the maneuver, that couples take promenade position and Wheel Around.



Ladies  
Grand  
Chain

**Four Men Chain:** A forearm turn is used instead of the Courtesy Turn.

**Three-Quarter Chain:** For either two or four ladies. The active ladies make a right hand star in the center and walk forward past two positions or  $\frac{3}{4}$  around the square to the original right hand position, where they are turned with a Courtesy Turn, or as directed by the call. (Count: 12 steps)

**Wheel Chain:** The same as a regular Two Ladies Chain except that the two ladies join right forearms and walk clockwise one full turn and then give their left hand to the opposite man for a Courtesy Turn. (Count: 12 steps)

**(10) Right and Left Thru:** Executed while two couples are facing each other. Each person advances, taking right hand of person opposite them momentarily as they go by, gives left hand to partner immediately upon passing thru other couple and the man Courtesy Turns his partner around in place. Couples are facing one another again but have changed places. Do a Right and Left Back to starting position only if called. (Count: 8 steps.)



**(11) Sashay (Chassé):** Originally a series of short sliding steps. In many of today's figures refers merely to partners exchanging places, the lady passing in front of the man. In some areas a Sashay is a Do Sa Do if the call is "Sashay Right." The call "Sashay Left" means a left shoulder Do Sa Do or See Saw.

**Half Sashay:** While facing the center of the square, partners change places by the man sliding (or walking) to the right behind his partner. The lady slides (or walks) to the left in front of her partner. Partners have simply exchanged positions. No Resashay unless called. (Count: 4 steps.)

**Resashay:** Just the reverse of the Half Sashay. Men slide (or walk) to their left behind their partners. Ladies slide (or walk) to their right in front of their men, to return to place on right side of partners. (Count: 4 steps.)

**Go All the Way Around:** Usually follows the calls "Sashay partners half way 'round, Resashay, etc." The man moves in front of the lady and to the right, then behind the lady and to the left to home while the lady goes behind the man and to the left, and then in front of the man and to the right to home. (8 steps.)



Half  
Sashay

**Rollaway with a Half Sashay:** In a Star Promenade or Courtesy Turn position where two dancers are facing the same direction with an arm around the waist, the person indicated by the call rolls across in a full turn in front of the other person. The result is that the two have changed places. (Count: 4 steps.)

**Whirlaway (With a Half Sashay):** With the man's right hand holding his partner's left hand the lady does a full left face turn crossing to the left and in front of her partner to exchange places with him. (Count: 4 steps.)

**Corners Whirlaway (With a Half Sashay):** With the man's left hand holding his corner's right hand the lady does a full right face turn crossing to the right and in front of her corner to exchange places with him. (Count: 4 steps.)

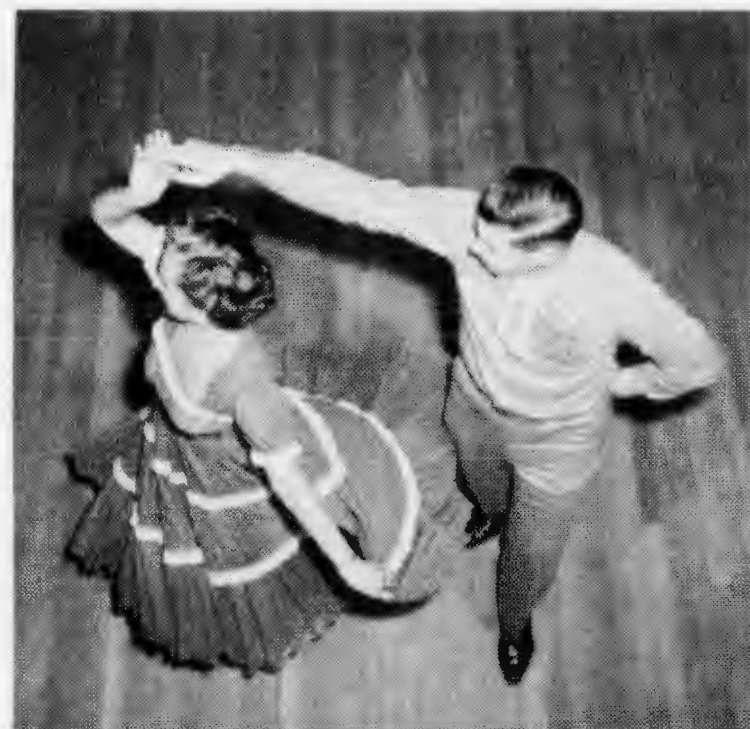
## (12) Turn Unders:

**Twirl:** Turn the ladies under the man's raised arm. In most areas a twirl is used only to precede a Promenade. To pick up twirl to a Promenade following a Right and Left Grand, joined right hands are held high and the lady right face turns once and a half under the joined hands to end facing the same direction as the man and in Promenade position. During this twirl the lady moves with the man as he continues to move in a counter-clockwise direction on the inside of the circle.

**Promenade Twirl from a Swing:** Man's left hand retains the lady's right. As he starts walking forward keeping to the inside of the square, the lady right face twirls once and a half under the raised hands until she faces the same direction as the man. Hands must then be changed to get into Promenade position.

**Promenade Ending Twirl:** The lady is right face turned under the man's raised right arm. The two dancers face each other in a slight balance and then either face the center or swing around once after which the girl is simply unfolded to the man's right side to face the center of the square.

**Frontier Whirl — California Twirl:** Used to reverse direction smoothly while retaining the same relative position with partner (as in the call "Dip'n Dive"). Partners take hands, the man's right hand joined with the lady's left. They change places with each other by raising their joined hands and the man walks around the lady in a clockwise direction while the lady walks forward under their joined hands making



Twirl  
To Start  
or Finish  
Promenade



Frontier  
Whirl



a left face turn. Partners start out facing the same direction, side by side and they are now facing opposite to their original direction with the lady still on the right side of her partner. (Count: 4 steps.)

**Turn Your Corner Under** (California Whirl): Man's left hand and the lady's right are joined. These hands are raised and the man walks around the lady in a counter-clockwise direction while the lady walks forward under their joined hands and makes a right face turn. (Count: 4 steps.)

**Box the Gnat:** Used to reverse direction and exchange places. Partners face and join right hands. The lady makes a left face turn under the man's raised right arm as the man walks forward making a half right face turn. They finish facing each other. Hands have been held easily enough so that the man's hand may turn over the lady's fingers. (Count: 4 steps.)

**Swat the Flea — Box the Flea:** Used to reverse direction and exchange places. Partners join left hands and the lady makes a right face turn under the man's raised left arm as the man walks forward and does a half left face turn. They finish facing each other. (4 steps.)

Box  
the  
Gnat



(13) **Allemande Thar Star:** With either the men or the women in the center making a right hand star and backing up their partners are on their free arm facing the opposite direction and walking forward. The Allemande Thar Star may be formed from any left hand swing and with either men or ladies in the center as called. From any right hand swing a Wrong Way Thar Star may be achieved with those backing up in the center making a Left Hand Star.

**Shoot that Star:** From an Allemande Thar Star or a Wrong Way Thar Star, partners' holds are retained. The star is released and the dancers walk around each other to follow the next call.

**Throw in the Clutch** (or Throw Out the Clutch): From an Allemande Thar Star or a Wrong Way Thar Star, those in the center retain the Star but release hand holds with



Throw  
in  
the  
Clutch

those on the outside. The Star then changes direction while those on the outside continue to walk forward around the outside in their original direction. Follow the call for the next figure.

(14) **Cross Trail:** (also called Trail Thru): Two active couples meet and passing right shoulders Pass Thru. The lady (or person on the right) crosses in front of her partner to the left, while the man (or person on the left) crosses behind or to the right. They then follow the direction of the next call. (Count: 4 steps.)

(15) **Turn Backs:**

**Turn Back from a Right and Left Grand:** In a Grand Right and Left, instead of promenading when you meet your partner, you retain right hands as you go past or turn with a right forearm half way around to face the other way,



Couple  
Back  
Track



then do a Right and Left Grand in the opposite direction or follow the call.

**Turn Back from Single File:** From a single file promenade those indicated by the call turn out and promenade outside the set in the opposite direction or follow the call.

**Couple Back Track:** In promenade position the man will pull with his right hand and push with his left so that both the man and the lady do individual about-face turns (the man right face, the lady left face), so that the couple is facing in the opposite to the original direction. The man is still on the inside of the circle; his partner is now on his left.

**Couple Wheel Around:** In promenade position the couple as a unit will execute a reverse of direction by the man backing up and the lady walking forward, the pivot point being the spot between the two people. The turn unless otherwise called will be a little less than 180°, or a complete about face within the square. The man who was originally on the inside in a promenade will now be on the outside of the square.

Couple  
Wheel  
Around



## (16) Arch and Under:

**Inside Arch — Outside Under:** (Dive Thru, Dive to the Center): Two couples facing. The one whose back is to the center of the square makes an arch with joined inside hands; the other couple with joined hands ducks under the arch and moves forward. The couple which made the arch moves forward and automatically does a Frontier Whirl (California Twirl) to face the square.

**Inside Out — Outside In:** Two couples facing each other. The one indicated ducks forward under the arch made by the joined inside hands of the other couple. At the same time the arching couple moves over until both couples are back to back. Then the couple that had ducked makes an arch and moves backward and over while the other couple backs under the arch. Both couples end facing each other. (Count: 8 steps.)



Ends  
Turn  
In

**Ends Turn In:** In a line of four, where all are facing the same direction (usually out), the two in the center make an arch. The two on the ends come forward and together duck under the arch. The two making the arch will at this point do a Frontier Whirl (California Twirl) in order to reverse their facing direction and face the center of the set.

**Ends Turn Out:** About the same as above, except that the call occurs when the line of four is facing in toward the center of the set. After the ends have gone under the arch, the two making the arch do not Frontier Whirl but release the arch and remain facing the center of the set.

**Right Hand Over — Left Hand Under:** In a line of three with hands joined, the center person raises the hand of the person on the right making an arch and pulls that person across and to



the left. The person on the left ducks simultaneously under the arch and moves across to the right to follow next call.

**Right End Over — Left End Under:** In a line of four, the couple in the center acts much as the person in the center of a line of three did in the previous movement. The right end will move over and across to the left, while the left end will duck under and to the right. The center couple will remain in place at the completion of the movement.



Alamo  
Style

**(17) Square Thru:** Executed with two facing couples. Take opposite's right hand, pull on by, pivot squarely to face partner; take partner's left hand, pull on by. (A Half Square Thru has been completed at this point.) Pivot squarely to face opposite; take opposite's right hand, pull on by. (A  $\frac{3}{4}$  Square Thru has been completed at this point.) Pivot squarely to face partner; take partner's left hand, pull on by but do not pivot; follow next call. Couples may be any combination of men and/or women.

**Left Square Thru:** Same as above (Square Thru) except that movement starts with a left hand to the opposite.

**(18) Balance:** (Style A): Couples facing, take one step forward and close or touch with the other foot, then step away and touch or close. (Style B): Couples facing, holding right hands, step right and swing-kick left; then step left and swing-kick right. Can be done quite smoothly if desired. In some areas this balance almost takes the form of a modified Pas de Basque. (Count: 4 steps.)

**Forward and Back:** Those persons or couples designated move into the center and back to place. Basically this means four counts each way.

**Ocean Wave Ballonet:** A line of dancers facing in alternating directions with hands joined rock forward two counts and then back two counts. May also be done in an Allemande Thar type of star.

**Alamo Style** (also called Grand Ballonet): An even number of dancers in a circle alternately facing in or out with joined hands rock forward two counts and back two counts.

### (19) Facings:

**Face to the Middle:** A call usually directed to active couples to change their present facing direction to make a one-quarter turn toward the center of the square.

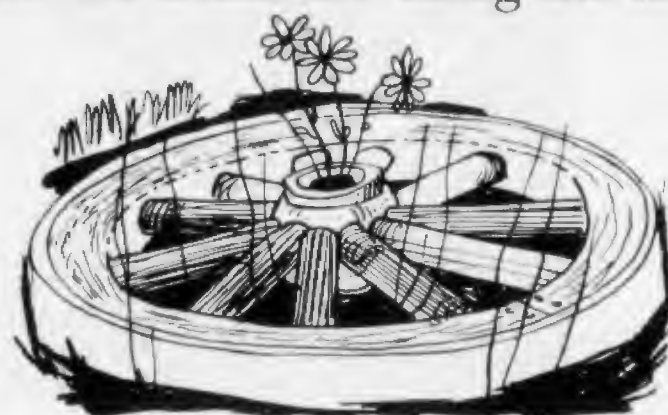
**Face Your Own:** Designates a quarter turn to face partner.

**Face the Sides:** Directs person to turn back on partner and face outside couples.

**Face Out — Face In:** Calls for a 90° change of direction.

**Face Those Two:** Designated persons will face those with whom they have just been working.

**(20) Grand Square:** A simultaneous movement wherein the sides are doing one movement and the heads are doing another. The action for the heads is to move forward into the square (4 steps), turn a quarter to face partner and back away to the side of the square (4 steps). Facing the opposite, back away to the corner of the square (4 steps) and then turn to face partner and walk to home (4 steps). Do not turn. (Total to here: 16 steps.) From this point the action is reversed. Heads back away from their partners (4 steps), turn a quarter and walk forward to opposite (4 steps). Turn a quarter and walk forward into the center toward partner (4 steps). Turn a quarter to face opposite and back up to home (total: 32 steps). While the head couples are doing the first 16 steps the sides start by facing their partners to back away and do the second 16 steps. Completing this the sides do the first 16 steps while the heads are doing the last 16.





# LADIES on the SQUARE

## QUICK TRICKS FOR CHRISTMAS GIFTS



*By Natalie King — Eureka, Calif.*

**Q**UICKLY made accessories make nice extras for Christmas giving to your square dance friends. Try some of these for the personal touch this Christmas.

For natural wood earrings, scout the woods or your own back yard for a dead branch — so the wood will be dry. This should be large enough so that when it is cut thru you will have circles the size of a 25c piece. Cut circles  $\frac{1}{4}$ " thick, leaving bark around outer edge. Sand surfaces smooth, finish with clear lacquer and glue on earring backs. Belts may be made by drilling two holes in each round and lacing them together with leather thongs. Allow long enough ends to tie in front.

Look for interesting carved buttons at the notions counter. These can be made into charming earrings simply by gluing on earring backs. For matching belts, space buttons along heavy grosgrain ribbon, leaving long ends for ties.

To make rick rack earrings, use 15" of rick rack for each one. Starting at one end, fold from point to point, accordion-wise, drawing a strong thread thru upper edge. Draw tightly into circle. Stitch ends together. Stitch or glue a large pearl in center. Fasten on earring back.

### **Try A Cummerbund**

A cummerbund in black or some vivid color makes a nice accessory. Cut a piece of unbleached muslin to waist measure plus 2" for overlap. Make the piece 6" wide. Cut belt fabric (washable satin is effective) the same length and 7" wide. Lay muslin flat on table. Lay belt fabric on top, right side up. One-half inch from bottom of belt fabric fold the material over on itself. Stitch along this fold, close to the edge. Open fabric again and fold in same

manner  $\frac{1}{2}$ " above the first fold. Continue to top of piece, thus making permanent pleats. Blind stitch all edges and fasten with hooks and eyes.

Just for fun, make an extravagant garter for one leg. Using  $\frac{1}{2}$ "-wide satin ribbon, cut two pieces each 21" long. Cut one piece of lace of desired width same length. With wrong sides of ribbon together stitch along top edge. Insert top edge of lace between lower edges of ribbon and stitch. Thread narrow elastic thru ribbon. Sew ends together and trim with rosettes made by gathering one edge of a bit of ribbon until it draws together in a circle, or a bow, or sequins that will catch the light as you twirl.

### **Something for the Men**

For the gents, try a bit of appliqué on a plain fingertip towel or trim with embroidery or textile paint. Simple outlines of western themes may be copied from children's coloring books. Design a western brand for decoration, using an initial or two in one of the common rangeland styles. Bias tape works well as applique material.

To make a tie of dress fabric, cut piece for bow  $8\frac{1}{2}$ " long by  $2\frac{1}{2}$ " wide. Right sides together, stitch up long side. Turn and press. Lap one end slightly over the other and tack in place. This is center back of bow. In the same manner stitch a piece 14" long by a  $2\frac{1}{2}$ " wide for tie ends. Blind stitch ends after turning. Find center of this length and place behind center back of bow. Tack in place. For center knot, cut piece 1" by 2". Turn raw edges on longest side under, wrap piece around center of tie, twisting slightly for knotted effect. Lap edges over in back and sew firmly. Attach pin back such as is used on jewelry, or medium sized safety pin as fastener.



# STRANGER IN THE LAND

*By H. Kent Atkinson — Lima, Peru*

AND IT CAME TO PASS that at the eighteenth hour of the Fifth day in the Valley of the Rimac in the Land of the Incas, That he WAS swallowed up by a Great Bird and he WAS carried Northwards in the bowels thereof until the hour of High Noon of the day following his swallowing up. And, with divers other things, the Great Bird did spew him up in the Wilds of Idle in the Land of Plenty and he, being a Stranger in the land did stand in awe at the things he saw.

BUT he gat himself from thence for it was pandemonium.

AND he gat himself to the City of Man on the Island of Hattan and he WAS without friends in this Great City in the Land of Plenty.

AND for seven days and seven nights he did about his Business but met none of his own kind who were Dancers upon the Square in the Land of the Incas. FOR the whereabouts of his kind he did ask of many and some did think him foolish for they spoke not his Language of the Square.

AND many there were who told him the same story for the summer was upon them and they danced not upon the Square in the City of Man on the Island of Hattan when the winter was not upon them.

AND it came to pass that on the Seventh Day after his spewing up that One did whisper into his ear of a Great Festival of the Peoples, it being the Tenth of such, to be held on the Sabbath next after his hearing. And for Seven days and Seven nights he did wait with patience for the coming of the next Sabbath. AND he did DEPART from thence in the City of Man on the Island of Hattan and that by fast chariot.

AND the Earth did open up her mouth and he did pass UNDER the sea.

AND after a time he did upon the City of Chester in the West by the Kut which connects with the Island of Hattan.

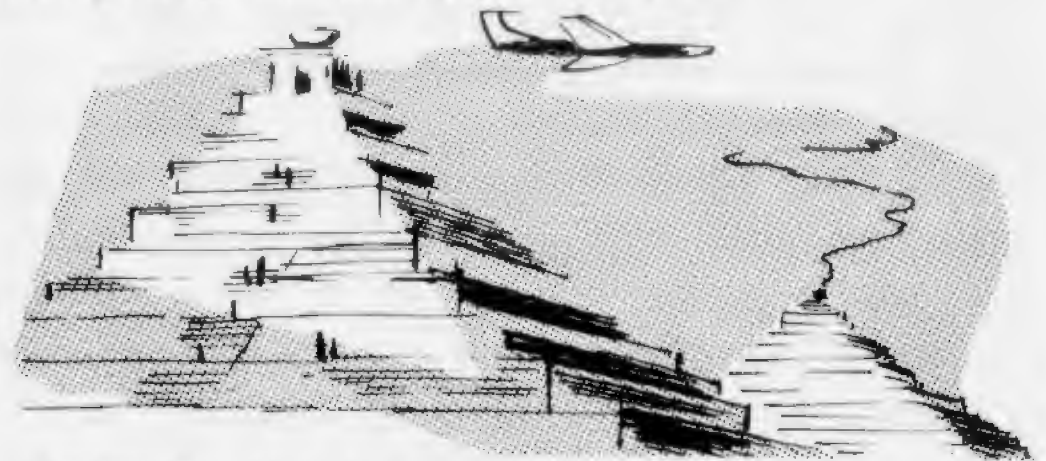
BUT he was a Stranger in the land and he knew not the whereabouts of the Hall of the County whereat he might see these Peoples dancing upon the Square for he had seen none other than a few thus cavorting themselves in

the Land of the Incas. AND the urge was upon him. But they directed him and when he did behold the Temple which was the Hall of the County in the City of Chester in the West, he WAS amazed at the greatness thereof and fear fell upon him for he was alone and a Stranger in the land and he entered the Temple with great foreboding.

AND he entered and sat, for there WAS a multitude upon the floor for many had gathered together with one accord in the one place. AND it was full.

BUT they heeded not the Stranger seated by the wayside for it was the Afternoon of the Sabbath and was dedicated to the Learning of the Rites.

AND he marvelled and he asked and some there were who told him that he did behold a WORKSHOP. BUT he wotted not of such practices even though he had read of such in the Scrolls which were the Orders of Set. AND they did indeed confirm to him that this was the Tenth Festival in the City of Chester in the West, AND he marvelled thereat.



AND he WAS inspired by the Voice of the Elder who spake unto the multitude for it was the Language of the Square which was his own even though there were no Elders in the Land of the Incas. BUT the Voice of the same Elder had before spoken unto him in the Land of the Incas by the mystic grooves on the discus and the Stranger did wot of him as Helt also known as Jerry and he WAS a wise man who did impart knowledge to the multitude with great clarity for some there were who were ignorant of his teachings.

WHEREFORE he was a Stranger in the land, he did not walk with the multitude upon the floor but he did learn of many things which were new, yea unto him. AND he listened to much that was not new to him for he had read



much of which he could not practice with his Peoples in the Valley of the Rimac in the Land of the Incas.

AND the seventeenth hour was upon them quickly and the multitude did dissipate of themselves to an hostel nearby to partake of food and drink. BUT there was no room for the Stranger in the Land of Plenty at the hostel by the Temple for the multitude had reserved meat and drink and the Stranger wotted not of such practices. AND thus he wandered lonely into the City of Chester in the West and it WAS as a City of the Dead for its was the Sabbath Day.

AND it came to pass that he did across a Guardian of the Law who took unto him and did tell of a greasy spoon.

AND he ate thereat and was fortified.

IT was told that the Great Festival would begin at the twentieth hour of the same Sabbath and great was his urge.

BEING lonely in this City which was of the Dead he did again take himself unto the Temple which was the Hall of the County in the City of Chester in the West by the Kut which connects by the nineteenth hour. BUT it was devoid of people and he was awed at the greatness of its floor for he had not cavorted upon one which was greater than that in his house in the Land of the Incas.

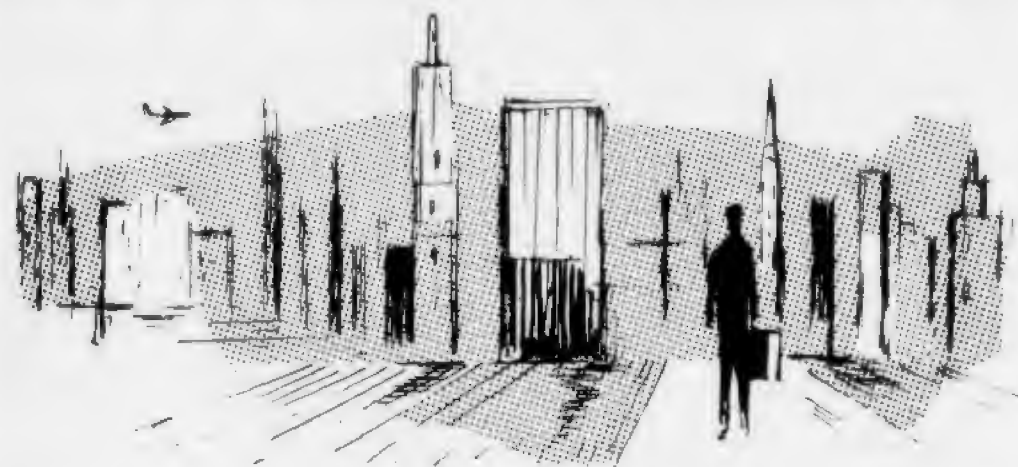
AND it came to pass that he did upon three other strangers in the Temple and they had their wives upon them. AND they did welcome him for they were friendly peoples from the Son of Mon in the Land of Plenty in that part known to them as Massachusettes. And they spake unto him. YEA verily in his own tongue which was that of the Square and great were their understandings concerning the Dancers upon the Square. AND the strangers were happy together.

AND in due course did arrive the musicians and the Elders and by the twentieth hour the hordes were upon them in all their regalia and indeed it was a wondrous sight.

AND the Elders spake and the musicians did play and the Festivities did begin. AND all about the multitude did dance upon the Square which WAS the floor and all were joyful to do the biddings of such Elders as was Helt, otherwise known to many as Jerry, and others also who spake fastly.

AND such were they who were of the City

of the Son of Mon that they did share their wives with he who was the Stranger that he might dance upon the floor the whole night, for he had not before witnessed such a Great Festival. AND they were beautiful and he was thankful for behold, they were exceeding good.



BUT the music was strange unto him and the callings of the Elders also, but the language was that of the Square and of his own and he did marvel at his OWN doings. AND all upon the floor were merry and laughter was about the place.

YEA even though he was a stranger unto them, the Word had gone about and they did acclaim him for his coming from the Land of the Incas so great a distance from the City of Chester in the West by the Kut which connects in the Land of Plenty. MANY there were who came from afar but none so far as he.

AND his countenance WAS red as they did acclaim him.

MANY Elders there were who were amongst the multitude who had travelled great distances to hear the words of Helt, otherwise known as Jerry, and they did ACCLAIM them also.

AND there was great rejoicing in the multitude and BECAUSE the Stranger in the Land of Plenty had been made welcome by the peoples from the City of the Son of Mon, verily he was happy also.

AND it came to pass that on the Twentififth Day he did return again, in the belly of another Great Bird, to the Land of the Incas and he did tell his Peoples in the Valley of the Rimac of the happenings at the Tenth of the Great Festivals in the Temple of the Hall of the County in the City of Chester in the West by the Kut which connects and all were exceeding glad to wot of that which the Stranger had witnessed and learned thereat.

AND so be it that the Peoples in the Valley of the Rimac in the Land of the Incas do daily say unto themselves: "Square Dancers Are The Nicest of People."



THE ERIE CANAL, of the days when this song originated, wasn't a very frightening waterway. For the most part it was little over four feet deep — all that was needed for the barges of those days to clear the bottom — and the locks were only wide enough to admit barges something like ten or twelve feet wide. Most of the time the canal was about the width of an ordinary two-lane highway. Nothing went very fast. Horses and mules were the fastest animals that pulled the barges. Many barges were pulled by oxen. The small entrepreneur who was short on capital pulled his own. Considerable time was spent in "Locking through" — (going through the locks). The man in a hurry just had to fidget. Sometimes the berm would break, all the water would run out of



the canal, and the barges would be ignominiously "mudlarked" until things were repaired and the water restored to the canal. Canallers bartered farm produce with farmers along the way, and hunted in the wilder areas. The barges were home for many of the canallers. Many were brightly painted and decorated.

## "The E-R-I-E Canal"

By Terry Golden,  
Ranchos de Taos, New Mex.

We were for-ty miles from Al-ba - ny For  
get it I ne-ver shall! What a ter-ri-ble storm we  
had one night on the E - ri - e Ca - nal. Oh the  
E - ri - e was a - ri - sin, and the gin was a- get-tin  
low And I scarcely think we'll get a drink, 'till we  
get to Buf - fa - lo - oh - oh, 'Till we get to Buf - fa -  
lo!



*Chorus:* Oh the E-ri-e was a-risin,  
And the gin was a-gettin low,  
And I scarcely think we'll get a drink  
'Til we get to Buffalo-oh-oh,  
'Til we get to Buffalo.

Two days out from Syracuse  
And the vessel struck a shoal,  
And we like to foundered on a chunk  
Of Lackawanna coal.

The Captain he came up on deck  
With a spy-glass in his hand;  
But the fog it was so 'tarnal thick  
That he couldn't spy the land.

The cook, she was a grand old gal;  
She wore a ragged dress;  
We h'isted her upon a pole  
As a signal of distress!

The winds began to whistle,  
And the waves began to roll,  
And we had to reef our royals  
On the ra-gi-ing canawl!

The captain, he got married,  
And the cook, she went to jail;  
So I'm the only son of a gun  
That's left to tell the tale.



The window curtains and flower pots told whether the captain was married or a bachelor. The greatest danger was probably from getting kicked by one of your own mules or getting into a scrap with another canaller.

The Erie Canal was one of the most important forward steps in American transportation history, probably more important for its time than is the St. Lawrence Seaway today. 425 miles long, it was called Clinton's Ditch, for DeWitt Clinton, Governor of New York, who was largely responsible for pushing the project through to completion in 1825. You could now travel by water, in ease and comfort, from the Atlantic to the Great Lakes, from New York City up the Hudson River to Albany, then westward up the Mohawk, over the divide and down the western slope to Lake Erie at Buffalo. It sure beat hauling the stuff by freight wagon, and it sure beat having to sail around Florida and up the Mississippi and its tributaries to Lake Michigan at Chicago.

The Erie became the main stem of a complex system of canals that extended all over the Atlantic states. In those days Peter Cooper's "Tom Thumb" was about the only visible means of support in favor of railroading, and everyone got fired up about canals. There was even an absurd proposal for a canal through the deserts of the Southwest, showing that Western politicians then, as now, had imaginations transcending the public pocketbook.

It was all over almost as quickly as it began.

Peter Cooper's toy grew into a ferocious haunching faunching cast iron dragon that breathed fire and smoke and belched steam and glowing cinders. It tore across the pampas like a scalded dog. Its brash clanging tolled the knell of the canals.

But Ah! The pendulum swings back. Canaling is coming back — in a way. The old Erie canal now accommodates barges at least twice as wide as they were in DeWitt Clinton's day, and they draw as much as fourteen feet of water. The brawlers will be over their heads if they're fighting in the canals now. And the barges are like icebergs: a foot or two above water and fourteen feet below. Instead of the puffing of horses you hear the thumpthump-thumpthump of Diesels. And, with the private boat becoming increasingly a status symbol, some of the canals are heavily travelled by pleasure yachts and skittery craft with outboards, and maybe the occasional non-conformist who wants to be the first to go from here to there by canal in a washtub — with or without outboard. It's not even called The Erie Canal any more; it's The Barge Canal now.

Music and background commentaries on the song may be found in *The Burl Ives Song Book*, (Ballantine Books); Carl Sandburg's *The American Songbag*, (Harcourt-Brace); Lomax's *Folk Song USA*, (Duell, Sloan, and Pearce); and many other folk song collections. Burl Ives' several recordings of the song are still available at music stores.



# THOUGHTS IN GENERAL ON SQUARE DANCING IN PARTICULAR



*By Arnie Kronenberger, Glendale, Calif.*

**I**T HAS BEEN something over ten years since I first passed myself off as a caller and gathered about me six squares of new dancers (better known to the trade as beginners), and kept one page ahead of them in teaching the (then) simple and (then) gentle art of square dancing. Much has happened in this ten year period, not only to yours truly but to square dancing in particular and it is the latter that we want to speak of in this little dissertation.

Our subjects will not necessarily be in chronological order or listed in importance (who's to say which is the most important?) but only as they come to mind.

## **Traveling Callers**

The big question — have they helped or hindered? There are arguments on both sides as to the value of traveling callers to the movement. Actually, there is possibly less need for the traveling caller today than in the early '50's when square dancing was in its more formative stages in many parts of the country. Without the traveling caller of the early '50's the spread of square dancing would not have been as rapid as it was. The traveling caller, with his workshops, dances and clinics, helped to make dancing nationally more uniform. It is possible now for dancers from Florida, the Washington, D.C. area etc., to dance with groups in Denver, Albuquerque, Kansas City, Los Angeles, etc., without having to adjust their style completely, as was the case in many areas ten years ago.

Generally speaking, while the traveling caller of today doesn't serve the basic usefulness that he might have in those days, his function remains as an element of variety which helps to maintain enthusiasm and interest across the country.

The harm of the traveling caller lies in the fact that there are those traveling who are perhaps not yet quite ready to take on this burden of responsibility.

## **National Conventions**

There is a definite need for gatherings such as the National Conventions, but the format to date has not established a truly adequate realization of the conventions' original purpose or potential. Admittedly, I first went to National Conventions to make contacts and to be heard and I am sure that this remains the case with many callers who attend these affairs. Having been one of these embryo callers myself, it's apparent that I have nothing against this method of "show-casing." However, the purpose of a National Convention should be more than just the "show-casing" of callers' wares or of giving the dancers twelve hours of dancing a day.

When the lawyers or the physicists or the carpenters meet in convention, they go to learn. While they also expect to enjoy themselves, they do expect a return on their money that will benefit them directly in their work in the years to come. Possibly the answer lies in having a paid staff of callers who are sufficiently experienced to impart adequate information to callers and dancers alike, to enable them to reap the benefits of the time, energy and expenditure invested in attending a National Convention.

The local Festival, Round-up or Convention often proves to be more helpful to both callers and dancers than does the glorified Round-up called the National Convention.

## **Round Dancing**

It's been my recent experience in a club that has among its dancers some of the more avid round dancers, to have been requested by same to spend a few minutes of an evening's dance in teaching a suitable round. To define my



idea of a "suitable" round, it is one that can be taught to a group of square dancers in a period of not more than ten minutes. This should be qualified to the extent that the round dance it takes ten minutes to teach to one group may take twenty minutes to teach another. The basic formula is not to tax the dancers' ability or memory unnecessarily but to give them a dance which can be enjoyed and remembered for a gratifying period of time.

Basically speaking, the callers and dancers alike have a responsibility to maintain the proper balance between the rounds and squares in the square dance activity, the round dances being an important part of the whole, as has always been the case from the days when we did the schottisches and Cotton Eyed Joes.

### **New Material**

This is completely out of hand. My thoughts coincide completely with what Joe Lewis has said in his article in the September issue of this publication. I can only suggest that you read and pay heed to his admonitions. It is certainly making it more difficult for callers to become proficient in the field, when so much "new" material is being introduced. They are spending more time learning the latest razzle dazzle than in learning the necessary techniques to make this material acceptable. For the dancers to dance comfortably it is necessary that the caller be aware of the timing required to execute each given command — and, given the necessary time, razzle dazzle is no longer razzle dazzle.

### **Philosophy**

A really unfortunate aspect of our square dance scene today is that the basic philosophy of this whole activity is not being passed along to any great extent. Some of the callers who

came into the activity about the same time I did had the privilege of attending the one institute that was going at that time, "Pappy" Shaw's in Colorado Springs. Callers in their first glow of enthusiasm attended that class and were treated to Pappy's unforgettable wisdom and sincerity. It was to these callers that we all looked for our guidance and because a good deal of Pappy's school was devoted to philosophy, callers brought it back and we let it rub off on us, even tho' we couldn't attend the classes directly. In our present set-up, with the exception of a few callers who are occasionally frowned upon by the dancers for "lecturing," no one is really giving the dancers or callers the highly important basic background which makes square dancing so great.

We have come full circle. The first rough dancing which was smoothed out through Pappy's efforts and influence, has now returned. It is creeping back in because callers are so busy teaching the umpteen thousand "new" basic figures that they don't take the time to smooth the dancers out and teach them the correct styling for comfortable dancing.

In looking back over the activity for the past ten years, however, square dancing has flourished through its infancy of trial and error, the "fad" stage, and even through the "hot-rods," where it is squirming with some discomfort right now. For an activity which provides more pleasure per dollar invested than perhaps any other hobby that one can think of, it has had its share of growing pains (coming out of the barn), of bright spots, of dismal failures and yet has succeeded in establishing itself as a lasting part of our American way of life today and, I am sure, will continue as a part of the American scene for many years to come.



### **ON THE COVER**

Once again with all its bright colored lights and tinsel, the smell of pine and of cookies baking — it's Christmas-time again. All the joys of childhood, the fun of playing together and singing the Christmas songs come back to us and we have so much to be grateful for. May this wonderful season bring you and your loved ones great quantities of happiness and good cheer.

—Photo by Joe Fadler



# DO YOU KNOW THESE SQUARE DANCERS?

## (or worse...are YOU one of them?)

By Dorothy Needham, Milford, Conn.

**The Untouchables:** Pre-packaged in sets of eight. Usually grow long, thin noses (perfect for peering-down). Have been known to develop sudden, mysterious ailments, or crawl into remarkably small holes, when faced with prospect of dancing with a non-untouchable.

**The Brave Bulls:** Uninvited guests at club-level dance, usually in first throes of lessons and bursting with misplaced confidence. No experience yet at lousing up a set with style. "E" for effort, though.

**The Great Stone Face:** His dour expression and icy eyes could chill the bravest bull. Unexciting and unexcitable. Probably wouldn't sashay around the corner to see a tornado. Could be classified as "vegetable" except that he makes small, sad noises when taw says, "smile, damya, smile."

**King Cad:** Gives heavy leads that just miss being shoves. Displays thin, supercilious smirk when confounding partner with erratic thrusts and turns. Cut from the same cloth as the "villian" of silent movies. An offbeat sadist, saved by a bolo tie.

**Leggy Marlene:** Transforms a standard Grand Right and Left into a thoroughly professional Can-Can. Blushes with maidenly horror when well-meaning friend mentions this quaint aberration. Good legs, but too much, too often.



**Clinging Violet:** Never more than a heart-skip away from the "guy what brung her." Obsessed with eagle-eyeing his every move. Has an affinity for curling into a shell to sulk. Wilts early — especially when "Leggy" is having an exceptionally good night.

**The Thinker:** Sits in on all club business meetings, but never expresses an opinion. Prefers to "think things through." Trouble is — he's still thinking... and thinking... and thinking...

**The Head-Shrinker:** A vulture with culture. Deflates egos with meticulous care. Picks bones of victims with rapt attention to details. The caller, the club, the partner, the music, the hall that could squeeze a word of praise from his acid mouth are not yet of this world. An ambassador of ill-will without portfolio.



**Les Miserables:** A clique of self-styled "clique-stoppers." Meet mostly in dark corners and assorted snakepits to denounce the doings of this clique and that clique. Could be sick. Might benefit from large dose of fresh air and sunshine.

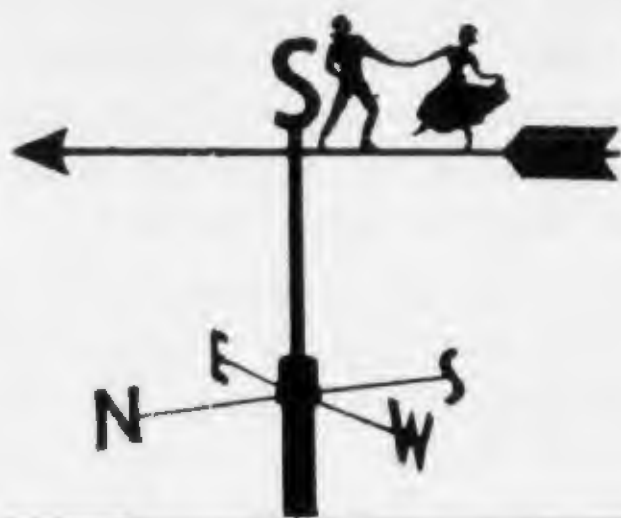
**Old Ironsides:** Takes more than a mere man to move this baby. Not necessarily "old," of course. Rocks in her feet. Stays rooted in position while dance patterns revolve around her. Probably hasn't taken a good, deep breath in years. Means well, but might do better at tiddly-winks.

**Mr. Univac:** The armchair quarterback. With deadly accuracy, he expounds endlessly on the who, how, why, when, and where of the most microscopic goof of each set. A scientific mind, but no soul. No one has found the switch that turns him off.

**Fancy Dan:** Whirls and twirls around the set as if he had lived in a revolving door all his life. Loves to impress and unnerve greenhorns. Mother may have been frightened by a helicopter before he was born. You've seen him often — he's the guy in the purple pants with the pink penguins.

**The Ineffective Minority:** All of the oddballs described above. Consistently outshone, outnumbered, outdanced, and outsmiled by an effective majority. Thank the spirit of square dancing. Thank the law of averages. Thank the Lord that this is so.





# 'ROUND THE OUTSIDE RING

Editor's Note: These pages feature interesting Square Dancing news items from different areas of our world in which Square Dancing is an international activity. These items are collected and edited by Helen Orem, Assistant Editor of Sets in Order. All information in this category should be sent to Mrs. Orem at 462 North Robertson Boulevard, Los Angeles 48, California

## Kentucky

On second and fourth Thursdays the Woodshed Whirlers hold a square dance in the gym at Ezel. Most of the dances are of the typical Appalachian style although many western style squares are also included. A good-sized group is always on hand to dance to the calling of Richard Jett and Fred Mays.

Dr. Carl Clark, from the University of Kentucky, conducts square and folk dances at the Natural Bridge State Park each Saturday night during the summer months. —Richard Jett

## South Carolina

The Jolly Mixers of Greenville are doing their best to help square dancing grow in this section where the "running set" is the accepted form of group dancing. They hold "Open House" at their first Saturday dances to welcome prospective dancers and to interest them in joining the fall classes which they sponsor. They also visit other cities to dance and encourage other clubs to come and dance with them. At a recent "First Saturday" dance there were 5 groups who came from Georgia, Florida, North Carolina and from Aiken, S.C. Jolly Mixers dance every Tuesday night as well as first Saturdays at Sears Shelter. Al Brothers is caller and teacher. —Florence Brothers

## Alabama

Birmingham Square Dance Assn. presented its first Dance-A-Round on September 5 at the Municipal Auditorium. Dena and Elwyn Fresh from Wichita, Kansas, came to handle the round dance portion of this program; Ruy Camp from Atlanta called squares at the night session.

## Nevada

Still another square dance club has accepted the idea of the "period of the Big Yes" as expounded upon by Chuck Jones in the pages of Sets in Order and based on the experience of the Rip 'n' Snort Club of Los Angeles, which body saved for two years to take a trip to

Hawaii en masse. This was accomplished in November, 1958. Now the Twirlaways Square Dance Club of Reno is working on a similar project, with October, 1960, as the month set for their club trip. Their club dances are highlighted these days by visits from travel agents, promotion travel films, the passing out of brochures and talk-talk like, "What shall we wear?", etc.

The Nevada Day Square Dance Festival took place on October 31 at the New Carson City High School Gym. It is hoped that this will be an annual affair in Carson City. Dayton Colville was Chairman and Tom Zeme, Co-chairman. —Hoot Zeme

Reno Inter-Club Folk and Square Dance Council issues its 1959-60 Dance Schedule of clubs in the Sierra Nevada Area and seven active clubs are listed, in Greenville, Portola, Graeagle, Sloat, Truckee, Quincy and Susanville. —Doris Cerveri

## Texas

Houston's 8th Annual Round Dance Festival will be held in the spacious Grand Ballroom of the Rice Hotel on Feb. 12-13. This location has been chosen so that dancers can eat, sleep and dance all under the same roof and the dancing area will be able to handle twice as many people as before. Chairmen are Ed and Wanda Franks; Vice-Chairmen Leland and Frankie Lee Lawson. Registrations are now being accepted. Write Ed Franks at 2220 Ashland, Houston 8, for information. —Jimmy Holeman

## Arizona

The 1959-60 officers of the Valley of the Sun Square Dance Organization, Inc. in Phoenix are: President, Bill Kelly; Veep, Carl Cockerel; Secretary, Lela Major; Treasurer, Francis Iske. On the Board of Directors are Hank Swan, Renz Jennings, Leo Hall, Johnny Schroeder, Pete Kramer and Alex Nagy.

Each third Tuesday has been set aside as





## ROUND THE OUTSIDE RING

Valley of the Sun Dance Night. The chairmanship for each monthly event is rotated between six appointed councilors who make arrangements for the place, orchestra, refreshments and a good time in general. More than ten turkeys were given away by drawing at the November 17 association dance.

—*Marlys Formichella*

Dates have been set for the 12th Annual Square Dance Festival to be held at Tucson. The Big Dance will be held Friday night, January 15 at the Pima County Fairgrounds with Johnny LeClair and Butch Nelson doing all of the calling. Schroeder Playboys will furnish the music. Saturday morning and afternoon events will be held at the Student Union Bldg. on the University of Arizona campus and the dancing will move back to the Pima County Fairgrounds on Saturday night, plus an After Party. Write Dick Schwark, 3226 E. Elida, Tucson, for details.

—*Dick Schwark*

Square dancers in the Phoenix area were greatly saddened by the passing, on September 19, of 32-year-old Gentry Harbison. Gentry was well-known and well-liked by southwestern square dancers who often heard him call at festivals and more recently on Dash records with his recording of "Alone With You." A Memorial Dance was arranged by the T-Squares of Scottsdale on October 9. Charlie Adams and his Cactus Clippers furnished the music and 20 callers donated their services. Proceeds of the dance were turned over to Gentry's family.

—*Ruth Johnston*

### California

Ray and Marie Ganzer have migrated temporarily from Provost, Alberta, Canada, to Riverside, where they will spend the winter months at their trailer court. They plan to help small groups with calling and teaching.

—*Ray Ganzer*

Francis Kimball has helped to pioneer round dancing in the area since he moved to Morro Bay. From scratch he now has 15 couples round dancing in an enthusiastic class. He and his wife Violet impart verve and style with their teaching.

—*Louis Leon*

The Delano Harvest Festival Annual Square Dance Jamboree (now there's a mouthful!) was held at the Armory Building in Delano on October 10 with Bob Ruff from Whittier as the featured caller. Ross Warren acted as M.C.

Beverly Hill Billies 9th Anniversary Circus Party was a lulu. The Barrington Playground dance-spot was transformed by streamers and posters, pink lemonade stands, etc. into a Big Top and costumes were in keeping. John and Florence Morrow were made King and Queen of the festivities and the four Steins; Ruth, Harry, Carol and Laurie, brought down the house with their "costume," an undulating green, yellow-striped caterpillar with all four of them under it, which slithered its way in and out of the hall to shouts and applause. Frank and Ethel Grunden were efficient entrepreneurs of this whole glowing event.

South Coast Association of Square Dance Clubs, Inc. has made its selection of 1959-60 officers in the persons of: President, Bob Morrison; Veeps (they have two) Chuck Forst and Lloyd Harbison; Secretary, Doris Walker; Treasurer, Vince Kerfoot; Historian, Agnes Bassett; Publicity Chairman, Roland Clawson; Dance Chairman, Bill Munson and for Inter-Club Activities, Ernie Appleby.

—*Fred Adam*

The 7th Annual Roundance Roundup of the Round Dance Teachers' Assn. of Southern California will take place on December 13 at Sportsman's Park Auditorium in Los Angeles. Margaret Thomas is General Chairman. Maria Fielding will bring her smooth-dancing Cotillionaires from San Diego to highlight this event and Joel Orme will call the squares which are always a part of this annual dance affair.

—*Joe Boone*

### Delaware

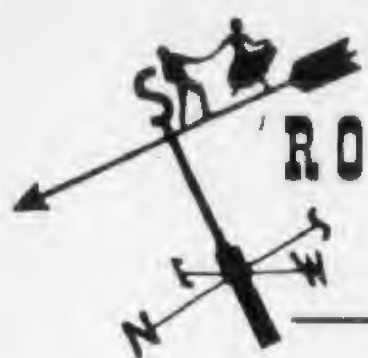
Diamond State Twirlers Club of Milford started their fall season on September 19, with Lee Billow of Severna Park as caller. The group has entertained guests from Dover, Harrington and Wilmington, Del.; Chester, Pa.; Baltimore, Adelphi, Braddock Heights, Silver Spring, Wheaton, Edgewater and Riva, Md.

—*Ethel Lambert*

### Wisconsin

The Coulee Region Promenaders dance every Saturday night at the Longfellow School in La Crosse. They welcome travelers who wish to stop by and "square up" with them. The caller





## ROUND THE OUTSIDE RING

is Irwin Pasch — alias the King of Hash? — and the club has been operating successfully for five years now.

Pioneer Dancers, Milwaukee's oldest round dance group, will celebrate its 10th anniversary in 1960. To start the festivities there will be a big round dance party on January 30. The club meets on first Tuesdays for its social dancing evening and the third Tuesdays for a workshop under the direction of Vince and Sally Mitsche.

—Harvey Tetzlaff

### Ohio

Due to the pressure of their growing record business, Hugh and Catie Macey of Bath have had to give up teaching square dancing. Their work is being carried on by Katie McKenzie and Martin Baker. The Maceys were pleased to receive a commendatory letter from D. J. Guzzetta, Dean of the Evening and Adult Education of the University of Akron, which said, in part, "The enthusiasm and thoroughness which you both display in your teaching has been evident throughout your brief association with us. Thanks to you, we now have established a name for ourselves in the teaching of Square Dancing."

—Hugh Macey

Benefiting the local baseball league, Wickliffe Recreation Department is giving a series

of dances on third Saturday nights. Lloyd Litman will be the featured caller in December, followed by Kenny Barclay, Bob Steffee, himself, Petey Moser and Earl Gulley in ensuing months.

### Utah

The 8th Annual Intermountain Square Dance Festival sponsored by the Square Dance Clubs of Utah, took place on October 2-3 in Ogden, and drew some 1500 participants in the dancing at the National Guard Armory. Drew Whitney, long a leader in the area, was General Chairman and featured guests were Lee Helsel on squares, Hunter and Jeri Crosby for the round dancing.

### Oregon

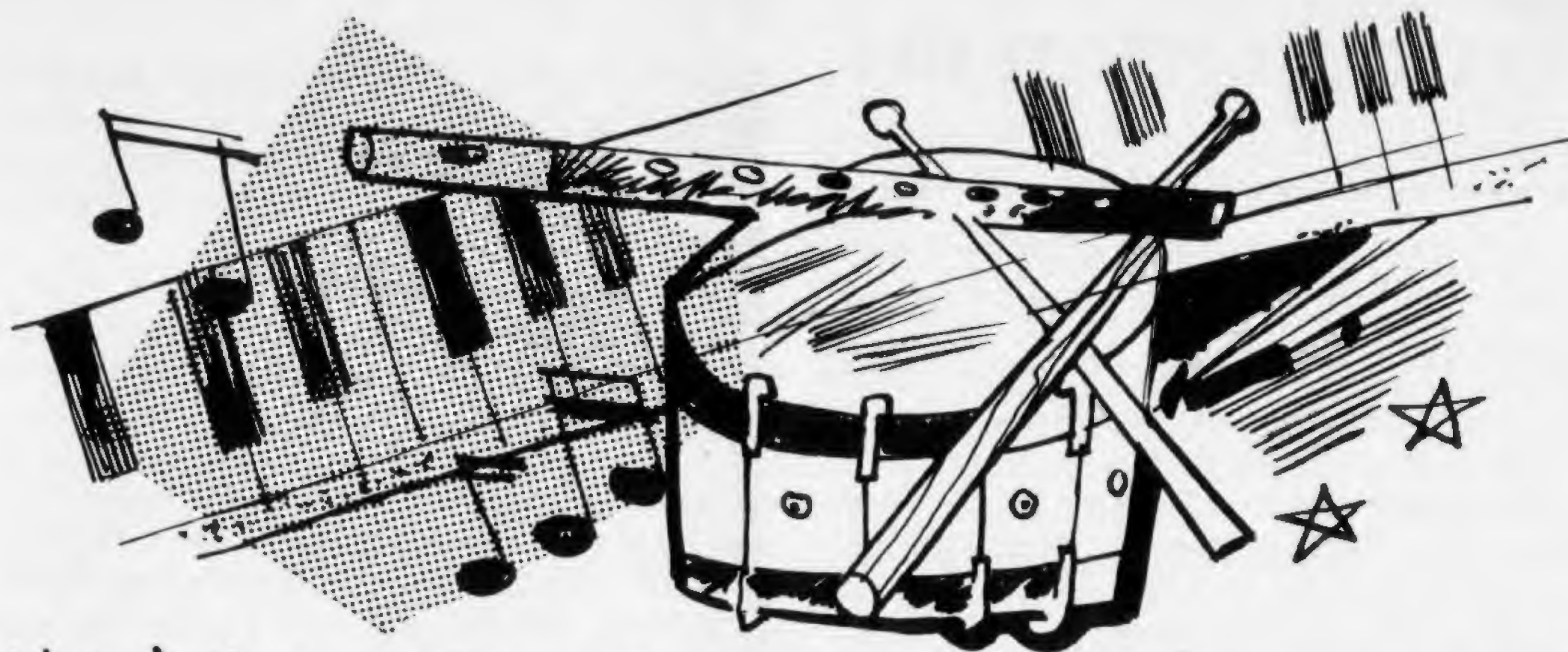
New officers of the Oregon State Federation were installed at a meeting hosted by the Emerald Empire Area Council in September. The new ones "up" are: President, Leigh "Buddy" Randall, Eugene; Veeps (they have two, too) Warren Miller, Wedderburn and Cliff Lenz, Salem; Treasurer, Vern McClure, Coos Bay; Recording Secy., Dorothy White, Portland; Corres. Secy., Donna Scott, Klamath Falls; and Membership Chairman, Frank Bishop, Salem.

—Wayne Puckett

Pictured are 32 smiling members of Melbourne Allemanders, who dance in Melbourne, Florida, and their caller, the man with the banner, Bob Stone. Bob and his wife, Doris, seen at right of the banner, have done a good promotional job for square dancing in their area.







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*If you hear it, you'll want it*

**"NOBODY'S SWEETHEART" and "PRIDE-O-DIXIE"**

**BOB RUFF calling**

**S. I. O. X-1113**  
with calls

instrumental  
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## \* A REVIEW OF S.I.O RECORDS FOR CALLERS

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**New Singing Calls —**

SIO #X-2112 Lazy River/Waitin' for the Train To Come In

SIO #X-2117 One Time Too Many/All Over Now  
(Recorded with calls by Lee Helsel on #X-1109, X-1111 and X-1112).

SIO #X-2115 Lucky Lips/World Is Waiting for the Sunrise (Recorded w/call by Bob Page on X1110)

**Favorite New and Old Hoedowns**

SIO #X-2113 Hoppin' Satan/Texas Gallup

SIO #X-2114 Phrase Craze/Pavalon Stomp

SIO #X-2116 Chop Sticks/Rubber Dolly

**These are new, well received rounds suitable for use with square dance groups —**

SIO #X-3109 Nancy Waltz/Who's Sorry Now?

SIO #X-3110 Lucky Polka/Judy

**Sets in Order RECORDS**

AT YOUR LOCAL DEALER



**DECEMBER, 1959****A FEW TIPS TO CALLERS OF BEGINNER CLASSES***Excerpts from a talk to a new callers class being conducted by the So. Calif. Callers' Association**By Bob Bevan, Culver City, Calif.*

**T**O the newer caller, the importance of being able to teach well cannot be stressed too strongly. If he teaches well, he will keep his classes but if he does not, they will become discouraged, or bored, and drift away probably to be lost to square dancing forever.

To teach successfully, the caller-teacher must first have some understanding of how we learn. Some of the general laws of learning are:

A. *Readiness.* Because people have come to class and have walked out on the floor at the caller's request it does not indicate that they are "ready" to learn. The man who has come only to keep peace in the family and who looks toward the caller with an "I'll do what you say, but I'm not going to enjoy it" attitude, or the woman in such an agony of shyness that she doesn't really hear anything the caller says — these people are not "ready" to learn. Be relaxed yourself. Project a spirit of friendliness and fun. Make the class feel that you are enjoying the evening with them. It takes a delicate touch, but how rewarding to see your class relax and start enjoying itself.

B. *Progression.* Teach from the known to the unknown, the simple to the more complex.

C. *Use of identical or related components.* If you can say "The first part of this figure is just like the figure we did in . . .", or "This figure is like the one we did in . . . except . . .", it helps to relate the unknown to the known making learning easier and giving added confidence to the dancers.

D. *Repetition.* In an activity such as dancing, which involves both mental and physical learning, repetition is a *must* if learning is to take place.

E. *Learning occurs in spurts.* Learning does not follow a smooth upward curve, but takes place in spurts, with intervals in between during which the learner "consolidates his gains."

Your effectiveness as a teacher will be determined by how well you teach. Following

are some of the things you can keep in mind to further the effectiveness of your instruction.

*Analyze the material* you will teach, being aware of the difficult spots and think through the best possible way to teach in order to avoid or to anticipate these difficulties. Of the basic steps, only a few can be considered as being so elementary that they need not be taught or demonstrated. The caller should assume that *everything* should be taught and then he should teach it! This is his responsibility.

*Instruction should be clear and concise.* Cover the pattern thoroughly enough so that the dancers understand exactly what you mean. At the same time your instruction should not be so long drawn out or so "wordy" as to bore or confuse the dancers. If the caller is not too sure of what he is trying to teach he can expect confusion and frustration from the floor.

*Stress key words* and phrases in your instruction, as well as in your calling. *Right, Left, Partner, Corner, Face* to right or left, *Join hands, When I say, When you hear.*

*Getting and holding attention* is important and *how* one gets it is equally important. For example, you may start with an opening statement that is not too important, pause until you have the floor's attention, then say what you have to say. Or, simply the request "May I have your attention, please?" in a firm but pleasant tone, is excellent.

Corrections in teaching should be made in a positive manner. Say "Do this" not "Don't do that." *Accentuate the positive.* Humor often helps in getting a difficult point across to the dancer. *Avoid sarcasm* at all costs.

Last of all, *encourage the dancers to ask questions* about anything which is not clear to them, prefacing the answer with "I'm glad you asked about that," or a similar phrase. This will bring out many questions that will help in your teaching.



### HOW ABOUT THAT?

By Ivan Midlam, Eugene, Oregon

Heads go forward and back with you  
Left to the opposite, left square thru  
Go left and right, left you do  
Right to your own and pull her thru  
Face the sides, star by the left once around  
Heads center with a right hand star  
Once around and don't fall down  
Take your corner with an arm around  
Star promenade, go 'round the town  
Inside out, the outside in  
Full turn around and gone again  
Inside ladies roll away with a half-sashay  
Gents star left in the same old way  
Girls turn back on the outside track  
Meet this same gent, box the gnat  
Change hands, allemande left . . .

#### DIFFERENT

### CORNER TAKER

By Willard Orlich, Akron, Ohio

Head two gents and the corner girl  
Go forward up and back  
Star by the left, go once around  
Pass your own, Right to the next and all eight  
chain (same sex)  
Go right and left and turn 'em around  
Four ladies chain across the town  
Side two gents and new corner girl  
Go forward and back then star by the left  
Go once around, pass your own  
Right to the next and all eight chain  
Go right and left and turn 'em around  
Four ladies chain across the town  
Head two gents and the corner girl  
Go forward up and back  
Left square thru on the inside track  
All the way 'round then split those two  
Go 'round one and here comes corner,  
Left allemande.

### LONESOME JOE

By Mel Rich, University City, Missouri

First and third bow and swing  
Spin your girls to the right of the ring  
And three in line they stand  
Forward six and back again  
Side couples Dixie chain  
Both go right round one you get  
Line up three at the head of the set  
Forward six and back you go  
Right hand high, left hand low  
Spin 'em across and let 'em go  
At this point gents have their own partner  
on their right.  
Forward six and back again  
Head couples Dixie chain  
Both go left to the head of the set  
Line up three you're not thru yet  
Forward six and back you flow  
End ladies chain three quarters go  
A left hand turn with lonesome Joe  
Then chain across and don't be slow  
Allemande left . . .

### ALBION AMBLE

By Bob Hendricks, Battle Creek, Mich.

One and three swing you two  
Round and round like you always do  
Go up to the middle and back with you  
Forward again and crosstrail thru  
U turn back, do a half sashay  
Now circle eight around that way  
\*Men go forward and back I say  
Now boys crosstrail go around just one  
And stand behind the girls for fun  
Forward eight and back like that  
A double pass thru, then U turn back  
Now the boys crosstrail to a right hand swing  
Then allemande left on the corner of the ring  
(\*can be changed with girls leading from here.)

### HOOSIZZIT

By Chet Held, Portland, Oregon

Number one you bow and swing  
Down the center and split the ring  
It's four in line you stand  
Line of four go forward and back  
Into the middle, bend the line, box the gnat  
It's a right and left thru the other way back  
Pass thru and split the outside two  
Line of four that's what you do  
Forward eight and back again, pass thru  
Join hands and the ends turn in  
Pass thru to a right and left thru with the outside  
two  
Turn 'em around and eight chain thru  
Chain on thru across the track  
It's a long way over and then on back  
Now hurry up boys and don't be late  
Chain 'em thru till you all get straight  
Now a right and left thru with the outside two  
Turn 'em around, in front of you, allemande left. . .

#### MORE OCEAN WAVES

### VOLLEY

By Jack Mann, Oakland, Calif.

First and third right and left thru  
Two and four pass thru  
Split the ring go 'round one  
Pass thru you've just begun  
Right and left thru with the outside two  
Whirlaway that girl with you  
And face that gal on the left of you  
Do-sa-do go all the way 'round  
Make an ocean wave when you come down  
Go forward and back then pass thru  
Bend the line as you always do  
Do-sa-do with couples new  
Go all the way 'round to an ocean wave  
Balance there and now behave  
Do a right and left thru and turn that way  
Whirlaway with a half sashay  
Allemande left.

#### SPECIAL WORKSHOP EDITORS

Joe Fadler . . . . .	Round Dance Editor
Bob Page . . . . .	Square Dance Editor
Don Armstrong . . . . .	Contra Dance Editor



### COULD BE

By Don Duffin, Buffalo, New York

Number one you bow and swing  
Promenade half the outside ring  
Behind that couple stand  
Forward four and back you glide  
Go all the way across to the other side  
First couple left, second couple right  
Behind the sides you stand  
Forward eight and back with you  
Forward again a double pass thru  
First couple left, second couple right  
On to the next and pass thru  
On to the next and do-sa-do  
Back to back then look 'er in the eye  
All face the middle, I'll tell you why  
Double pass thru across you sail  
Face your partner cross trail  
Allemande left, go left allemande  
Partner right, a right and left grand.

#### SINGING CALL

### KINDA NICE TO KNOW

By Willard Orlich, Akron, Ohio

Record: Grenn 12003 with calls by Johnny Davis;  
12004 instrumental.

INTRO-BREAK-CLOSER:

One and three lead to the right, circle round the track  
Head gents break and make a line, forward eight and back  
Pass thru, cast off,  $\frac{3}{4}$  round you go  
Right and left thru across the set, turn 'er twice you know  
Walk all around the corner, come back home and swing  
Swing your gal around and round and promenade the ring  
Balance out when you get home and then you do-sa-do  
\*\*She'll dance with you the whole night thru, she's kinda nice to know  
\*\*You've got your own, so take 'er home, she's kinda nice to know

FIGURE:

One and three go up and back, then do a right and left thru  
Turn your girl and pass thru, both turn right you do  
Sides pass thru, make a right hand star, go all the way around  
Girls star left, men walk around, go twice around the town  
Pass her once, meet again and then, you box the gnat  
Pull 'er by, give a left to the next, roll promenade the track  
Promenade that pretty little girl, right back home you go  
\*\*With turned up nose and fancy clothes, she's kinda nice to know  
\*\*With ruby lips, she likes to kiss, she's kinda nice to know

DANCE SEQUENCE:

Intro - Fig. Heads (2) - Break - Fig. Sides (2) - Closer

### QUEBEC QUADRILLE

By Jerry Helt, Cincinnati, Ohio

Record: Windsor 4474 with calls by Bruce Johnson; 4174 instrumental.

Note to Callers: The commands for prompted quadrilles are given during the last four beats of each 8-beat musical "phrase" and the dancers are to execute the command during the following 8-beat phrase. Each line of this call represents an 8-count phrase of music. The caller "waits out" the first four beats, as indicated by the four hyphens, then gives the command during the last four beats of the phrase.

MUSICAL INTRODUCTION:

---- ; Heads right with a right and left thru

REFRAIN:

---- ; Same heads right with a right and left thru

---- ; Head ladies chain across

---- ; Side ladies chain across

---- ; Sides right with a right and left thru

---- ; Same sides right with a right and left thru

---- ; Four couples promenade half the square

---- ; All four ladies three-quarters chain

---- ; Sides face, grand square

Walk, 2, 3, Turn; Walk, 2, 3, Turn;

Walk, 2, 3, Turn; Walk, 2, 3, Reverse;

Walk, 2, 3, Turn; Walk, 2, 3, Turn;

Walk, 2, 3, Turn; Heads right with a right and left thru

Sequence: Four times thru Figure alternating Head and Side Couples

ENDING:

Pick up last eight beats of fourth time thru refrain

---- ; All four couples go forward and back

(Tag)

---- ; Do-sa-do your partners

---- ; Face your partners, honors all.

#### INTERMEDIATE

### INSIDE TWO

By Mel Rich, University City, Missouri

First and third go forward and back  
Split your corner on the outside track  
Four in line you stand  
Forward eight and back with you  
Inside two right and left thru  
Turn 'em now and hear me say  
Four little ladies to the right sashay  
Forward eight and back I say  
Ladies chain across the way  
Turn and chain 'em down the line  
Now send 'em across you're doing fine  
Now down the line you've got her back  
Then pass thru but U turn back  
Inside two right and left thru  
Turn 'em like you always do  
Four little ladies to the right sashay  
Forward eight and back that way  
Center two trail thru  
'Round one is that you do  
Down the middle trail thru  
There's your corner left allemande . . .



## SEQUEL TO "BILLY BAYOU"

### "MOVIN' BLUES" TWO-STEP

By Tod & Orvillene Williams, Garden City, Kans.  
(Formerly Lamar, Colo.)

**Record:** Dot "Blues Stay Away From Me" by Billy Vaughn #45-15960

**Position:** Open facing LOD. Inside hands joined.

**Footwork:** Opposite throughout. Directions for M.  
**INTRO:** Wait two measures. (8 counts)

**Meas.**

**1-2 Step, Point, Step, Point; Step, Point, Step, Point;**

Starting M's L step L in LOD and point R slightly across and in front of L, turning slightly back to back, step R in LOD point L slightly across and in front of R turning slightly face to face; Swing joined hands forward and back as you do the back to back and face to face. Repeat the step, point, step, point, as in meas. 1, end in semi-closed pos. facing LOD.

**3-4 Two-Step Fwd, Two-Step Fwd; Two-Step Turn, Two-Step Turn;**

In semi-closed pos starting M's L do 2 forward two-steps in LOD; Then in closed pos. do 2 right face turning two-steps: End in open pos. facing LOD.

**5-8 Repeat action in measures 1-4:** (End in loose closed pos. M's back to COH)

**9-10 Pas De Basque Left, Pas De Basque Right; Pivot, 2, Two-Step Away;**

Starting M's L do a back pas de basque left and right; Then take closed pos. and do a couple pivot in 2 steps (M step L, R) to face RLOD, then M turn L and W turn R and start a turn away from partner with a two-step.

**11-12 Two-Step Away, Two-Step Together; Two-Step Together, Fwd. Close;**

Continue turn away from partner with a two-step, then come back to partner in two more two-steps, M making a L face Circle and W making a R face circle in a total of 4 two-steps. Come back to partner at the end of fourth two-step to semi-closed pos. facing RLOD. Then step fwd. on L in RLOD, close R to L. End facing partner on the close step in loose closed pos. M facing COH.

**13-16 Repeat action in measures 9-12;**

Repeat action of measures 9-12 ending facing LOD in pivot (meas. 14). Come back to partner at the end of the fourth two-step to semi-closed pos. facing LOD, then do fwd., close as in meas 12 and remain in semi-closed pos. facing LOD.

**17-18 Dip, Step, Point, Point; Dip, Step, Point, Point;**

In semi-closed pos. facing LOD dip back on M's L, lifting R slightly off floor, then step on R, point L across and in front of R, then point L fwd. and slightly to side. (A memento to "You Call Everybody Darling") Repeat dip, step, point, point, as in meas. 17.

**19-20 Side, Behind, Side, Touch; (W twirl) Side, Behind, Side, Touch; (W Rev. Twirl)**

Face partner and as M does a grapevine in LOD the W does a R face twirl, 2, 3, touch; then as M does a grapevine in RLOD the W does a L face reverse twirl, 2, 3, touch: The twirl and reverse twirl being done with lead hands joined M's L and W's R. End in semi-closed pos. facing LOD.

**21-24 Repeat action in measures 17-20:** (End in open pos facing LOD ready to start dance again)

REPEAT ENTIRE DANCE ONE MORE TIME. END WITH A BOW AT THE END OF REVERSE TWIRL.

## A FRESH WALTZ

### CAREFREE

By Dena M. Fresh, Wichita, Kansas

**Record:** Lloyd Shaw #216-45 "Paris Valentine" (Speed up slightly)

**Position:** Open. Face LOD

**Footwork:** Instructions for M, W does the counter-part.

**INTRODUCTION:** Wait 2 meas. Bal apart, bal together.

**Meas.**

**1-4 Step, Swing, Rise; Step, Swing, Rise; Spot-Turn Around, 2, 3; 4, 5, 6;**

Step fwd in LOD on L, swing R fwd, rise onto ball of L ft by lifting L heel slightly from floor; repeat on R; spot-turn L face once around with 6 steps, starting on L (W turn R face and start on R). End in open pos facing LOD.

**5-8 Repeat Meas. 1-4 and end facing partner in CLOSED pos, M's back to COH.**

**9-12 Pas De Basque (L); Pas De Basque (R); Side, Behind, Side; Dip (cross), Side, Close;**

On M's L, pas de basque to L (cross R in back — W cross in back also); pas de basque to R on R (cross Lin back — W cross R in back); step L to side in LOD, step R behind L, step L to side; cross R over L with slight dip (W opposite), step to side on L, close R to L.

**13-16 Dip Back; Maneuver; Waltz; Waltz;**

In closed pos, M dip back on L (W fwd on R); with 3 steps (R, L, R) maneuver M's back to LOD; dance two R-face turning waltz steps to end facing partner, M's back to COH, both hands joined.

**17-20 Bal Apart; Bal Together (butterfly banjo); Around, 2, 3; 4, 5, 6;**

Step back (away) from partner on M's L, touch R to L, step twd partner on M's R, touch L to R and assume BUTTERFLY-BANJO pos with arms widespread and right hips together; starting L (W's R) waltz half way around with 6 steps to end with M facing COH (W facing wall).

**21-24 Star-Twirl, 2, 3; 4, 5, 6; (maneuver) Waltz; Waltz;**

Drop M's L and W's R hands (retain M's R and W's L hand hold), starting M's L walk



on around W with 6 steps to end with M's Back to LOD — while W does a 1¼ L-face spot twirl under the joined hands in 6 steps, starting on her R; M steps back in LOD on L and dances two R-face turning waltz steps.

**25-32** Repeat action of Meas. 17-24, end in OPEN pos.

Repeat dance three more times. On fourth time through, OMIT steps for Meas. 25-32 and substitute Ending.

**Ending:**

**25-28 Bal Apart; Bal Together; Bal Apart; Maneuver;**

Meas. 25-26 same as Meas. 17-18; step back from partner once more; on M's R (W's L) maneuver M's back to LOD and assume closed pos.

**29-32 Waltz; Waltz; Twirl; Bow;**

M steps back in LOD on L and dances two R-face turning waltzes; twirl W in usual way; bow.

## FAST AND FUN

### LUCKY POLKA

By Joy Cramlet, Inglewood, California

**Record:** S.I.O. X3110 A

**Position:** OPEN, facing LOD

**Footwork:** Opposite, Directions for M  
INTRO

**Meas.**

**1-2 Wait; Step Apart, Touch, Step Together, Touch;**

#### PATTERN

**1-4 \*Heel,, Toe,, Fwd Two-Step; Fwd Two-Step; Back Up Two-Step;**

Place L heel fwd, touch L toe beside R instep; two fwd two-steps: one two-step backing up.

**5-8 \*Heel,, Toe,, Fwd Two-Step; Fwd Two-Step; Back Up Two-Step;**

Starting R ft. repeat action of meas 1-4

**9-12 Fwd Two-Step; Fwd Two-Step; Turn Two-Step; Turn Two-Step;**

Still in OPEN pos. Two fwd two-steps turning slightly away and together) to end in CLOSED pos. Man facing wall; Two turning two-steps (end OPEN pos. facing LOD)

**13-16 Fwd Two-Step; Fwd Two-Step; Turn Two-Step; Turn Two-Step;**

Repeat action of 9-12, end LOOSE CLOSED pos. M facing wall

**17-20 Fwd Two-Step; Bwd Two-Step; Cross, —, Point, —; Cross, —, Touch, —;**

Two-step fwd twd wall; two-step bwd twd COH; (or out and in) cross L over R, hold, point R, (to side) hold; cross R over L, hold, touch L (beside R) hold;

**21-24 Fwd Two-Step; Bwd Two-Step; Cross, —, Point, —; Cross, —, Touch, —;**

Repeat action of 17-20

**25-28 Rollaway, 2, 3, Swing; Roll Back, 2, 3, Touch;**

Solo roll away from partner (M turning L, W R face) L, R, L, swing R. This is a ¾ roll for each, end facing RLOD and swing foot

fwd; roll back (M R face and W L) R, L, R, touch L. End SEMI CLO, facing LOD.

**29-32 Fwd Two-Step; Fwd Two-Step; Twirl, 2; 3, 4;**

Two fwd two-steps in SEMI-CLO pos; retain M's L and W's R hand as M walks fwd 4 slow steps, as W twirls once in 4 slow steps.

**Ending: Fwd Two-Step; Fwd Two-Step; Turn Away, 2, 3, Chug;**

Repeat Meas. 29-30: Drop hands, turn away, L, R, L, (M L-face, W R-face) end facing and chug.

\*Meas. 1 and 5—For a little different ft movement use a toe and heel touching L toe to R instep (turning L heel out); touch L heel to R instep (turning L toe out) Opposite ft for meas. 5.

All turning two-steps should be done in polka style. All open two-steps and turning two-steps should travel.

## CONTRA CORNER

### JUDGES JIG

By Chief Justice Charles Merrill  
of Supreme Court of State of Nevada

**Suggested Record:** S.I.O. 2012

1, 3, 5, etc. active and cross over before dance starts

**Down the center and back with your partner**

**Cast off, right hand star with couple above**

**Once around and left hand star back**

**Balance and swing the one below**

**Half promenade, half right and left thru**

Note: Cross at head and foot every time. This dance uses a DOUBLE cast-off in every sequence and the progression is rapid altho the actions are simple and fun.

### SQUARE IN

By Chip Hendrickson, Oceanside, New York

**First and third lead out to the right**

**Circle up four with all your might**

**Head gents break and you make two lines**

**Go forward up eight and back in time**

**Forward again and square on thru**

**Four hands 'round, that's what you do**

**Those who can do a right and left thru**

**Turn on around and the same four**

**Half square thru and separate**

**Around one and circle up four**

Don't go in to the middle, circle four with the two still facing out.

**All the way around and the two side gents**

**Break with the left and form two lines**

**On the head go forward and back**

**Forward again and square thru**

**Four hands 'round, that's all you do**

**Those who can do a right and left thru**

**Turn on around and the same four**

**Half square thru and separate**

**Around just one and circle up four**

**All the way around and the two head gents**

**Break with the left and circle up eight**

**Circle to the left then the girls rollaway**

**Right to the next, go on your way**

**Right and left grand . . .**



## FOUR PROVEN STANDARDS

Here are two patter calls and two singing calls which have proven themselves valuable over quite a number of years. The two by Ed Gilmore have been the subject for a number of trends in current square dancing and you'll find dozens of variations of each.

### YUCAIPA TWISTER

By Ed Gilmore, Yucaipa, Calif.

**Go to the left with the old left wing**  
**A right hand round your own sweet thing**  
**And star by the left in the center of the ring.**

Allemande left, right forearm turn around partner and four gents star with left hand in center of set. Ladies remain in place.

**The right hand back and take your pretty maid**  
**Walk right around in a star promenade.**

Gents reverse with a right hand star and pick up partners with left arm around their waist and continue star promenade.

**The gents swing out and the ladies swing in**  
**Go full around and we're gone agin**

**The gents double back on the outside track**

Ladies release partners and continue counter-clockwise star. Gents step out with a right face turn and walk clockwise around the set and meet partner on the opposite side of the set.

**You meet your own with the right hand 'round**  
**Go all the way 'round**  
**Then to the left with the left hand 'round**  
**Back to your own with the right hand 'round**  
**Go all the way 'round**  
**The right hand lady with the left hand 'round**  
**Your own by the right go all the way 'round**  
**Go to the left with a left allemande**  
**Your right to your own and a right and left grand, etc.**

### COMIN' 'ROUND THE MOUNTAIN

**Record:** MacGregor 004-4, Folkraft 1057, Old

Timer 8090, Western Jubilee 806,  
Balance 203, Windsor 7415, 7115.

**Oh the head couples ladies chain, side couples swing**

**Chain them 'cross the Mountain, swing at home**  
**Now the side couple ladies chain, head couples swing again**

**Chain them 'round the mountains, chain them home**

**Allemande left to your corner, right hand to your own**

**Swing the next lady on your right,**  
**Swing her high, swing her low**  
**Hug her tight and around you go**

Swing the next lady beyond your partner.

**And you promenade the Mountain, promenade**

Repeat the figure three times until the gentlemen get their own partners back.

## RUNOUTTANAMES

By Ed Gilmore, Yucaipa, California

**One and three bow and swing**  
**Promenade the outside ring**  
**Go all the way around two by two**  
**Two and four do a right and left through**

While 1 and 3 are promenading, 2 and 4 do a right and left through.

**One and three go on to the right**

Promenade past home position and lead out to couple on the right — 1 to 4 and 3 to 2.

**Circle four you're doing fine**

**Spread right out form two lines**

Regular route formation with active couples, 1 and 3, nearest home.

**Forward eight and back with you**

**Forward again and pass through**

Pass right shoulders with the person opposite you.

Do not turn around — but

**Turn to the left go single file**

Each person does an individual left face turn and promenades single file around the ring.

**Make a wheel and turn it awhile**

An eight hand, left hand star.

**Gents reach back with your right hand**

With right hand, gents reach back over their left shoulder and take right hand of lady behind them — original partner.

**Now pull them through to a right and left grand**

Pull the lady around to face the gent and start a right and left grand with her.

**Go right and left and don't be late**

**Meet your honey and catch all eight**

**With the right hand half way round**

**Back with the left hand all the way around**

**And promenade the corner when she comes down**

Original corner.

### RED WING

**Record:** MacGregor 638 with calls by Jonesy;  
MacGregor 640 instrumental; Four Star 1368.

**First couple to the right and circle half**

**The inside couple arch**

**And you dip and dive and away you go with the**

**Inside high and the outside low**

**Hurry and don't be slow**

**It's over and then below**

**And you dip right thru to the lonesome two**

**And circle half around**

**You dip to the last and circle half**

**The inside couple arch**

**You dip and dive and away you go**

**Now you're high and now you're low**

**Hurry and don't be slow**

**Go over and then below**

**Now dip right home and swing your own**

**Yes, everybody swing**

**You all swing your pretty little Red Wing**

**Now promenade her and serenade her**

**Promenade while you hear the breezes sighing**

**And Red Wing's crying her heart away.**



### **PLADIUM PALAVER**

By Bert Rietz, Milwaukee, Wisconsin

Heads go forward and back to town  
Square thru,  $\frac{3}{4}$  round  
Both turn right go single file  
Around two people about a mile  
Circle eight when you get there  
Circle left go 'round the square  
Four men, forward up and back to the land  
Cross trail, behind the ladies stand  
Forward eight and back in time  
Two ladies chain, turn 'em to a line  
Whirlaway with a half sashay  
Forward eight and back that way  
Then pass thru and the ends turn in  
Chain in the middle, go like sin  
Pass thru, left allemande.

### **SQUARE THRU PROGRESSIVE**

By Bob Dawson, Brookfield, Wisconsin

Promenade don't slow down  
One and three wheel around  
Pass thru, two ladies chain  
Turn those gals, do a quarter square thru  
All four couples California twirl  
Come on back, a half square thru  
Center four square thru  $\frac{3}{4}$  'round  
Outside four California twirl  
Come on back, a full square thru  
Center four U turn back  
A right and left thru across the track  
Same two ladies chain across  
Now Left square thru five quarters 'round  
Sides divide and box the gnat  
Face the middle do a right and left thru  
Turn on around and allemande left.

### **GOOD VARIATION**

### **ARKANSAS TOURIST VARIATION**

By Bill Hansen, West Covina

One and three swing and sway  
Two and four half sashay  
One and three forward and back  
Crosstrail across the track  
Separate go 'round two  
Four in line you stand  
Forward eight and back to town  
Turn the opposite lady right hand 'round  
Partner left when you come down  
Opposite box the gnat  
Face those two right and left thru  
Turn on around and dive thru  
Circle up four  
One full turn and pass thru  
Split the outside line up four  
Forward eight and back  
Pass thru and U-turn back  
Forward eight and back to town  
Turn the opposite lady right hand 'round  
Partner left when you come down  
Opposite box the gnat  
Face those two  
Guess who????  
Left allemande . . .

Original partner.

### **BREAK**

By Gil Mathis, Panama City, Florida

Heads to the middle and back with you  
Forward again you half square thru  
Now half square thru with the outside two  
Go on to the next and half square thru  
And those who can do a half square thru  
Separate go outside one  
Then allemande left with your left hand  
Partner right a right and left grand . . .

### **ENDS AND CROSS TRAIL BREAK**

By Gordon Blaum, Miami, Florida

First and third go forward and back  
Forward again and swing your opposite  
Face the middle and right and left thru  
Half sashay then pass thru around one  
Stand four in line we'll have some fun  
Forward eight and back with you  
Center couples cross trail thru  
Ends pass thru, then allemande left . . .

### **SINGING CALL**

### **MY GIRL IN CALICO**

By Marvin F. Labahn, Chicago, Illinois

Record: "She Loves to Dance with You" Balance 206  
OPENER, CLOSER AND BREAK

Walk all around your corner girl, bow to your taw  
All join hands and circle left you circle 'round the  
hall

Ladies roll away, circle left around the ring  
Swing your left hand lady boys, give her a great  
big swing

Allemande left your corner, and do-sa-do your  
own

Allemande left your corner again, grand right  
and left you roam

Meet your partner lady, boys, and promenade  
her home

There's a rose in her hair, a gleam in her eyes  
My Girl in Calico.

FIGURE:

One and three, split your corners on the inside  
track you go

Into the center and star by the right once around  
you know

Left hand 'round your corner, heads do-sa-do at  
home

Sides star right out in the center once around  
you go

Allemande left your corner, pass right by your  
own

Swing the right hand lady boys, swing her high  
and low

Allemande left new corner, come back and  
promenade

\*There's a wiggle in her walk and a giggle in her  
talk

My Girl in Calico

Sequence: Opener, Figure twice for heads, Break,  
Figure twice for sides, Closer.

\*She flips her skirts, now watch her flirt

My Girl in Calico

She tags along and sings a song

My Girl in Calico



### PAVED

By Del Coolman, Flint, Michigan

One and three you bow and swing  
Up to the center and back again  
Up to the center swap and swing  
Face the sides split that couple  
Around one, down the center  
Right and left thru  
Turn the girls and chain 'em too  
Two and four ladies chain  
One and three do a half-sashay  
Then circle eight that way  
All four ladies forward up and back  
Then half square thru, make a U turn back  
Dixie chain, double track  
Girls left, gents right, allemande left . . .

### TOUGHIE

### GOOD LUCK

By Dan Weigle, Shaw AFB, S.C.

First and third go forward and back  
Forward again and square thru  
All the way 'round like you always do  
Now catch all eight with the outside two  
With a right hand half around  
Back by the left go all the way 'round  
Into the center and box the gnat  
Do-sa-do just like that  
Left square thru  $\frac{3}{4}$  'round  
And catch all eight with the outside two  
Back by the left go all the way 'round  
Into the center box the gnat  
Face the middle and square thru  
While two and four half sashay  
Catch all eight with the outside two  
Back by the left go all the way 'round  
Into the center box the gnat  
Do-sa-do just like that  
Left square thru  $\frac{3}{4}$  round  
And catch all eight with the outside two  
Back by the left go all the way 'round  
Into the center and box the gnat  
Face the middle, do a right and left thru  
While two and four re-sashay  
One and three cross trail  
There's your corner left allemande.

### QUARTER MORE

By Myron Redd, Marceline, Missouri

One and three cross trail thru  
Around one and line up four  
Go forward and back you're doin' fine  
Pass thru bend the line  
Forward eight and back with you  
Pass thru face your partner  
Go right and left thru but don't be slow  
Half square thru and on you go  
On to the next circle up four half way 'round  
Now a quarter more  
Dive thru, pass thru, box the gnat with the outside  
two  
Face a new girl go right and left thru  
Turn your girl pass thru  
Go on to the next right and left thru across the land  
Same ladies chain back to left allemande.

### DOUBLE DIXIE SQUARE THRU

By Bob Hayden, Lake Jackson, Texas

Heads go forward and back with you  
Forward again and pass thru  
U turn back and box the gnat  
Face the middle right after that  
Forward eight and back on time  
Double Dixie chain on down the line  
Face the middle and square thru  
Four hands around that's all you do  
Center four square thru  $\frac{3}{4}$  'round  
The other two California whirl  
Allemande left.

### DIABLO PASS

By Don Anderson, Concord, Calif.

One and three bow and swing  
All four ladies chain across  
Heads go forward — come on back  
Pass thru across the track  
Separate — go 'round one  
Into the center — pass thru  
Right and left thru with the outside two  
Turn the girls — half square thru  
Form two lines facing out  
Bend the lines — then watch out  
Pass thru — face your partner  
Allemande left . . .

### SINGING CALL

### THE WORLD IS WAITING FOR THE SUNRISE

By Bob Page, San Leandro, Calif.

Record: SIO X 1110 B — With calls by Bob Page;  
SIO X 2115 B — Instrumental.

BREAK:

Walk all around your corner girl,  
Left hand swing your maid  
Ladies center back to back,  
Gents you promenade  
Go once around and turn your honey left hand  
'round

A full turn to an allemande thar  
Gents back down the line  
Throw in the clutch left allemande,  
Let's do a right and left grand  
Go right and left around then promenade the land  
Promenade your lady take her home with you  
She's the sunshine of your heart.

FIGURE:

First and third a right and left thru,  
Two and four do it too  
Join your hands circle left now go 'round the ring  
Girls whirlaway — star by the right,  
Gents backtrack you fly  
Twice around to the same girl  
Box the flea and pull her by  
Well now it's all eight chain and then you  
whirlaway

Grand ol' right and left now you'll hear me say  
Promenade new lady and take her home with you  
The sunshine of your heart.

Girls whirl once and a quarter to right hand star  
Sequence: Break, Figure twice for heads leading,  
Break, Figure twice for sides leading, Break.



## The CALLER OF THE MONTH



—Photo by Pitstick Studio

Ernie Gross — Burr, Nebraska

THE SUAVE and good-looking Ernie Gross of Burr, Nebraska, has made many friends in his area and surrounding states with his smooth and rhythmic calling.

It was in 1950 that Ernie and his wife, Naomi, were introduced to the square dancing activity. They started to dance with a small club which all but folded because of financial difficulties. Ernie took up calling to keep the small group together and turned it into a very successful club. In a short time he was calling and teaching all thru the area and loving it every moment.

Ernie has M.C.-ed, called and had workshops in rounds and squares at the North Central District Festival at Stillwater, Okla.; at the Kansas City Callers' Assn. Festival; Dodge City, Kans.; Lincoln, Nebr., and other places.

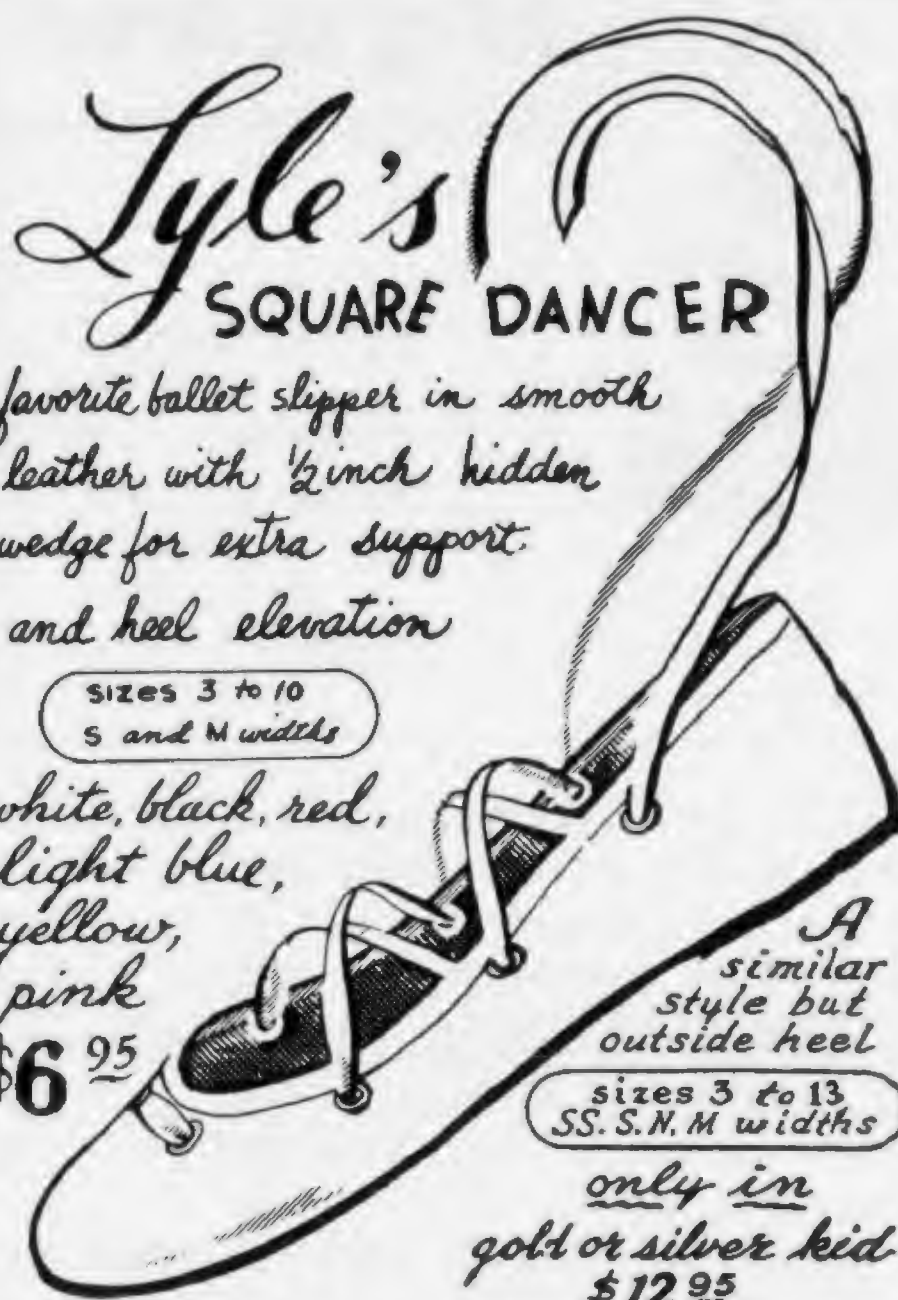
To gain added experience the Gross' have attended Institutes at Asilomar and Golden, Colo. In the latter spot they were staff members this year for the third time.

For the coming year Ernie has eight clubs, two beginner square dance classes and one beginner round dance group. He and Naomi are capable round dance instructors, giving them a fine balance in their groups.

The Gross' live on a general crop farm, where they have gone in for raising lots of chickens. They're raising two children, as well; Kenny, 11 and Susan, 5.

### QUEST FOR PICTURE

To go back a bit, when Queen Elizabeth visited Canada last summer, she showed interest in square dancing and several exhibitions were done for her in various spots, including Regina, Sask. Try as we could, Sets in Order was not able to locate a picture of the Queen watching the square dancers so Jack and Jean Mather, Scotty and Noreen Wilson of Regina,



favorite ballet slipper in smooth leather with 1/2 inch hidden wedge for extra support and heel elevation

SIZES 3 to 10  
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white, black, red, light blue, yellow, pink

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A similar style but outside heel

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mail orders, add 50¢ for packing & shipping  
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arranged for an item to be run in their local paper, asking anyone who might have taken such pictures to get in touch. A great deal of interest was shown in the search and snapshots were examining their prints all over town. Eventually three snapshots were located but alas! they did not lend themselves to reproduction.

A nice glow in this story, however, comes from the fact that (1) two busy couples made the effort to locate the pictures; (2) the newspaper carried the "wanted" story.

## FIFTH ATLANTIC CONVENTION

Probably one of the finest facilities for such an occasion was enjoyed by the 3000 dancers who attended the 5th Atlantic Convention at Toronto, Ont., Canada, on Oct. 9-10. This was the Royal York Hotel with large dance areas plus convenient smaller areas and meeting rooms all under one roof. Response to panels and workshops was good and Big Dances crowded. Rod Anderson was General Chairman of this beautifully managed and smoothly run affair a real boost for all square dancing.

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## GERRY HAWLEY

34 Norman Crescent • Saskatoon, Sask., Canada • WI 9-1741





—Photo by Ted Offert

*Bud and Lil Knowland — Tucson, Ariz.*

**W**HEN two people with musical and dancing backgrounds, like Bud and Lil Knowland, get together, "rhythm" is bound to be the outcome. These folks have happily latched on to a really lasting hobby in round dancing — have worked with it and had fun with it.

Round dancing was their chosen field from the start in 1949, altho' they also did some square and folk dancing. It wasn't long before they "drifted" or were "drafted" into helping others, formed their Rhythm Rounds Group and also joined Tucson Callers' Club.

Bud was transferred to California's Bay Area in 1952 and the Knowlands continued dancing with various groups, again working in rounds. Bud also called squares and joined the No. Calif. Square Dance Callers' Assn.

After sashaying thru Flagstaff and Bakersfield, still dancing, they returned to Tucson in 1955. Here they re-established Rhythm Rounds. They also taught 3 groups; traveled to put on workshops; and were instrumental in starting the Arizona Round Dance Leaders' Assn. in 1956. Both Bud and Lil have served on the board of that association.

For the past three years the Knowlands have been Round Dance Chairmen of the Southern Arizona Square Dance Festival.

As if they didn't have enough to keep them busy, the Knowlands started the Round Dancer Magazine, probably the only one for round dancers, in 1957. They publish, edit, stencil, mimeograph — the works, and slowly but surely are building their circulation.

Say Bud and Lil, "We dance for fun — if it isn't fun, don't do it! It takes all kinds, tho', We mustn't lose track of that and be too quick to condemn the few who strive for perfection in their dancing."

## LIMITED SUPPLY

**SQUARE DANCE CALENDAR** • **JANUARY 1960** • Prepared Expressly for Square Dancers by **Sets in Order**  
The Official Square Dance Magazine

<p><i>Happy New Year!</i></p> <p><b>LOOKING AHEAD</b></p> <p>With the whole square dance world united in wishing you a happy new year, we are sure you will have a most successful and enjoyable one. We hope you will continue to enjoy the many new dances and calls that we will be bringing you in the coming year.</p>	<p><b>DECEMBER 1959</b></p> <p>1 2 3 4 5 6 7 8 9 10 11 12</p> <p>13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31</p>	<p><b>JANUARY 1960</b></p> <p>1 2 3 4 5 6 7 8 9 10 11 12</p> <p>13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31</p>	<p><b>1 FRIDAY</b></p> <p><b>2 SATURDAY</b></p>	<p><b>9 SATURDAY</b></p> <p><b>16 SATURDAY</b></p> <p><b>23 SATURDAY</b></p> <p><b>30 SATURDAY</b></p>
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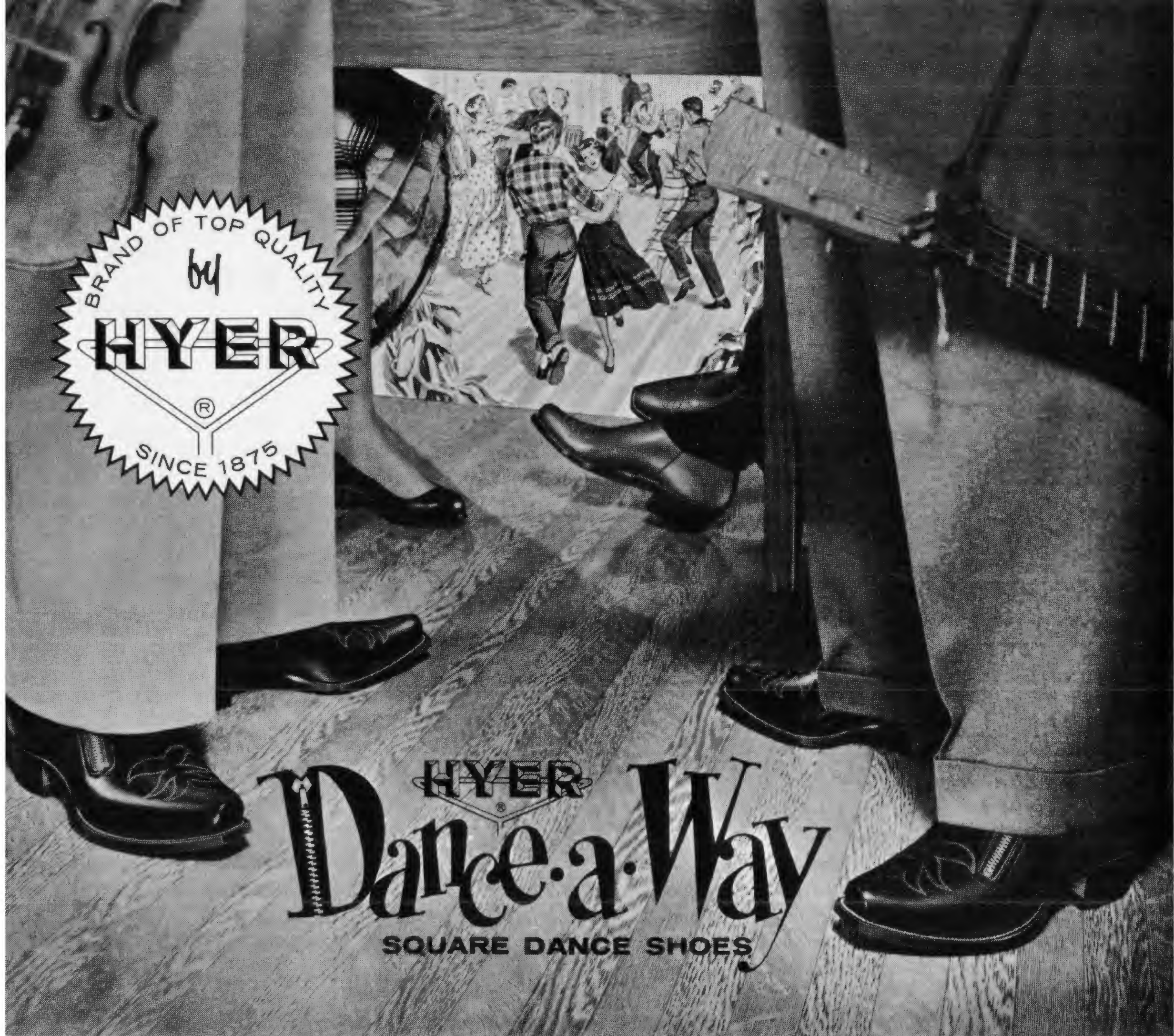
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*(Letters, continued from page 6)*

we'd intended this to represent The Sepulveda Tunnel. You can imagine our surprise when the proofs came back and we discovered that we'd substituted the men for the women in the arch. As one of our readers suggests: "It makes a good variation." Editor.

Dear Editor:

... Speaking of rounds, the ROM to be used at hoedowns (October 1959) was chosen... and the choice was Drifting and Dreaming, the same as the choice from Southern California. Likewise, the choice of the RDTA of No. Calif. for the round dance for more experienced round dancing square dancers was... the same as the choice from So. Calif. Don't believe this has ever occurred before, that both Northern and Southern California chose *both* dances alike!...

Kay Richards, San Leandro, Calif.

**It does sound a bit fantastic. Editor.**

Dear Editor:

... Certainly would like to thank the magazine as a whole for propagating the Square Dance Movement. It certainly is encouraging to your country cousins on this coast.

Frank L. Prewoznik, Richmond, Va.

Dear Editor:

I hope you won't mind if I air my pet peeve here and now. The time, I think, is appropriate. I truly believe, after giving it a great deal of thought, that the "readers" (callers who read their dances) are directly responsible for today's problem of too many movements being thrown at the dancers. It's an unethical practice and is unfair to the "real callers" and to the dancers. If a caller who devotes a large part of his time to square dancing can't remember either the words or the movements of a dance then it is certainly unjust to expect the dancers, who spend considerably less time square dancing, to remember both the calls and their meanings. It is not the existence of too many movements but this irresponsible use of them that is harmful. The moment a caller picks up his microphone he is automatically contributing (good or bad) to the future of square dancing and therefore is responsible whether he knows it or not. We have a long list of don'ts for dancers and it's high time we cleaned up our own ranks with some much needed don'ts for callers.

I consider "reading" a malpractice and every



## SQUARE DANCE CALLERS ASSN! ROUND DANCE TEACHERS ASSOCIATIONS!

Your members may now have  
**PUBLIC LIABILITY INSURANCE**  
at a very low cost through a special new  
plan developed by the Square Dance  
Callers Ass'n. of So. Calif. (non-profit).

**Write P.O. Box 1024, South Gate, Calif.,  
for full details**

caller's association should not only blackball it  
but should campaign against it because it has  
a damaging effect on square dancing.

Ruth Stillion  
Arcata, California

**Hmmmm. Anyone care for a hot potato? Editor.**

Dear Editor:

I don't think I like this trend of square dance  
dresses going so short. It's bad enough that  
skirts for street wear are being shortened so  
much but worse when square dance hemlines  
begin to climb, too. When full, full square

## New Bettina Esdee Bonnet

Wear one to every dance. Washable  
double thickness Krinkovoile Georgette  
trimmed just right in gold or silver,  
and yours in so many colors: White,  
Maize, Coral, Red, Royal, Turquoise,  
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dance skirts are worn just below the knee and  
underneath are yards of frill and fluff, the lady  
wearing same is likely to look exactly like a  
walking boudoir lamp shade! On the other  
hand, if she doesn't wear *enough* petticoats,  
the leg-show is on in full force. . .

Katheryn Scott  
Bradford, Ill.

Dear Editor:

. . . I want to thank you for the write-up in  
Paging the Round Dancers (S.I.O. September  
1959) . . . My friends have been congratulating

EVERYTHING YOU'LL NEED

## For Square Dancing

AT LOWER COST BY MAIL!

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mood to set your toes a-tapping as soon as you  
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colorful ranchwear for you and your children.

*Order featured items with confidence—complete  
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**A. Gay baby-check gingham dress** in wash 'n wear  
cotton — bow trimmed square neck, braid-trim full-  
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dancers and decorative leather-fringe tips. Choice of  
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## NEW SQUARE DANCER TRAY-PLAQUE

TOO NEW FOR A PICTURE

Beautiful silver and black finish, 15" diameter wall plaque or serving tray. Made of sturdy, light weight aluminum with a square dancing couple design in black.

Can be used as an attractive wall plaque and double as a tray when needed. Ideal for sandwiches, cake, hors d'oeuvres, etc.

**\$1.95 each**—10 days delivery—Dealers wanted

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## LARGE DO-SI-DO SCRAPBOOK 14½"x12" and ALBUM 14"x10"

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SAVE — Both only \$7.50. Gift Boxed  
Additional Fillers \$1.25 each. We Pay Postage

**DANINE'S**

**416 Union Avenue, Irvington, New Jersey**

me on the article. This sort of thing always bolsters one's ego and for awhile at least makes one think that some of the trials and tribulations are worthwhile after all...

Bill Johnston  
Skippack, Pa.

Dear Editor:

... We wish to thank S in O for the poster ideas. (S.I.O. September 1959) We have used two already — a flyer... and a newspaper ad.

We are starting our second year of building square dancing in this part of New Mexico; it

is quite a battle. Would like to exchange flyer ideas (for small, broke clubs!) with other clubs or callers...

Bill Pabst, 1109 Ballamah Dr.  
Alamogordo, N.M.

Dear Editor:

... We like your latest release Nancy Waltz and Who's Sorry Now? The music on both sides is very good. Dancers now insist on good music — the day has passed when a bare organ or small square dance band will satisfy, irrespective of the quality of the dance.



# calling all CALLERS!

IF YOU HAVE AN "ITCH" TO BECOME A RECORDING ARTIST ...

we can provide you with a way to relieve that itch with a minimum of "scratch" (if you know what we mean). The world's largest jobber-distributor of square dance records will soon introduce a new label that offers any caller of caliber an opportunity to become a recording star on a share-the-risk basis. This plan includes supervision and guidance by a committee of the nation's most successful producers, and world-wide publicity, promotion and distribution of all releases.

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WIRE  
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Write, wire or call  
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ATlantic 7-3005





... The D.C. area now has six round dance clubs and four classes this fall. We have had 110 - 120 couples at special party round dance nights ...

We regularly tour the eastern circuit and find the round dance movement is on the upswing in nearly all areas ...

Joe and Es Turner  
Bethesda, Md.

Dear Editor:

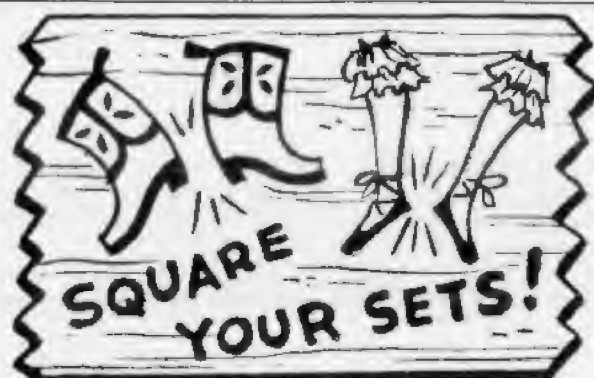
... We were especially happy to see the good article about the Armstrongs this past issue (S.I.O. September 1959). This is one of the best ways to acquaint the dancers with our outstanding leaders in the field.

Frances M. Schmidt, Plainfield, Ill.

### SQUARE DANCE QUOTES FROM THE PRESS

(Jim Ketchum in Elyria (O.) Chronicle-Telegram, August 29, 1959).

... "The footwear used in hoedowning today has been proven safe for dancing on the finest wood floor without damaging the finish. A misunderstanding about this has kept square dancing out of many high school gyms, which, because of their size are perfect for dances ..."



LARGE 14" X 9" SIZE

*Gay  
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**WOODEN  
PLAQUES**



Creates Delightful  
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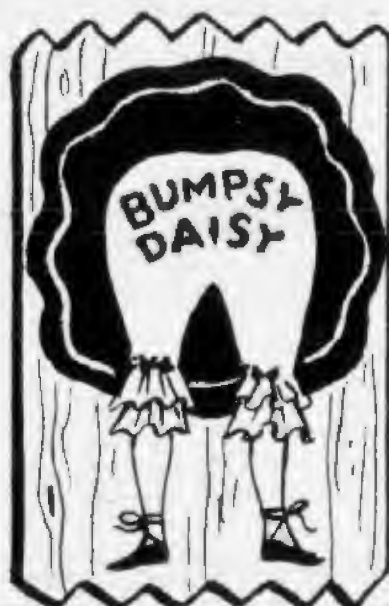
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### SILVERHEELS

was a dance-hall girl in a mining town called "Fairplay." She really, truly wore sterling silver heels on her shoes, and she carried a poke of gold dust in the top of her stocking. She died of small-pox after nursing dozens of miners and their families through the disease, and, in gratitude, they named the most beautiful mountain in the range "Silverheel" for her.

Here she is, in 4/4 time, dancing simply enough for the miners of Fairplay, beautifully enough for the Square Dancers of America, laughing at you from the tag end of the Gold Rush Centennial Year. Fred Bergin wrote the music for her and Dena Fresh recorded her steps.

Will there be a

### LIGHT IN YOUR WINDOW

at Christmas time?

Can people peek in and see happy dancers swirling around the floor in the simplest, friendliest, and loveliest of mixers, composed on the dance floor by the dancers themselves? (Fred wrote a tune for it.)

- { #219-45 **SILVERHEELS**  
Round Dance
- { #220-45 **THE LIGHT IN THE WINDOW**  
Mixer

REMEMBER —

We have the perfect Christmas record:

- { #X-91 **WHITE CHRISTMAS**  
Round or mixer in 4/4 time
- { #X-92 **DECK THE HALLS**  
Round or mixer in 2/4 time

ALSO:

- #X-80 **"WHAT CHILD IS THIS?"**  
A Christmas mixer to the tune —  
"GREENSLEEVES"

### A GIFT SUGGESTION:

There are some copies left of the beautiful Limited Edition of Lloyd Shaw's *Round Dance Book*. These are autographed. During the Holiday Season only, we are offering these at the price of the Trade Edition — \$5.00. This would make a thoughtful gift, alone, or combined with Lloyd Shaw's great long-play record of spoken instruction —

#4-LP **LEARNING TO WALTZ**

For the book, write direct to —

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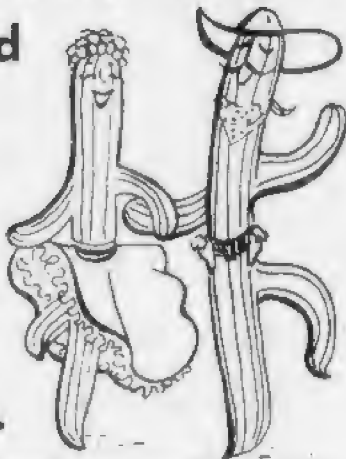
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### THIS WE LIKED

The legend appearing on the front cover of The Grapevine, publication of the Belles & Beaux Club of Detroit, Mich., reads, "Life Begins When You Learn to Square Dance."

### A FEW TIPS TO NEW DANCERS

By Ram Ramsted — Tacoma, Washington

#### FORM YOUR SQUARES QUICKLY . . .

When you hear the music that's your cue. Form your squares. It's time for fun. Don't hold up the dance. Remember the dance floor signal; hold up your hand and indicate how many

SEE YOUR DEALER FOR

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FANCY DANCE PANTALOONS

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couples you need in your square to fill it. The caller will see your hand and can guide couples over more quickly . . .

PLEASE DO NOT DROP OUT OF A SQUARE . . . Once started it is extremely discourteous to drop out of a square while dancing or during the period the squares are on the floor in a "tip" unless you provide replacements. Otherwise, the square you started out with must also stop dancing . . .

DON'T GET DISCOURAGED . . . or bothered if you think your feet are all lefts. Re-

## DANCE AT THE SUNNY HILLS BARN



### Saturday Night Schedule

Dec. 5—Joel Pepper

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Dec. 26—Glen Story

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are always good. You might say they are standards.

*Have you tried these lately? All called versions  
are by the ever popular Glen Story*

AC 101 DON'T BLAME IT ALL ON ME — with calls  
Instrumental is AC 102

AC 114 FRIVOLOUS SAL/YOU WERE MEANT FOR ME  
Instrumental is AC 115

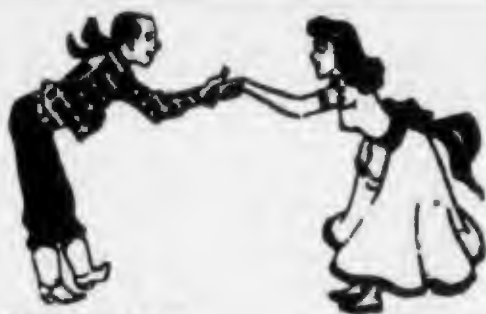
AC 117 CALICO GIRL/SUNDAY  
Instrumental is AC 118

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**WE GUARANTEE SATISFACTION**  
**4133 N. 7th Street, Phoenix, Arizona**

member that in the beginning and until you've learned what the square dance figures and signals are, others in the square will probably feel the same way.

**ROUND DANCE SURVEY RESULTS**

The Sets in Order periodic survey on up-and-coming round dances across the nation comes out like this on the latest poll:

For Square Dancers: (1) Bye Bye Blues; (2) Del Rio; (3) Nancy Waltz; (4) Drifting and Dreaming. For Round Dancers: (1) Summer Breeze; (2) Siesta in Sevilla; (3) Cheeri

**FREE**  
**CATALOG NO. 2**

Send for new **MIKE'S WESTERN STORE** CATALOG — Nationally advertised brands at Low Prices. Square dance and western clothes, jewelry, boots, dresses, ties, concho belts, also many new original items.

**Free Record Bonus Offer**  
**Home of Mike Michele's Square Dance Barn**

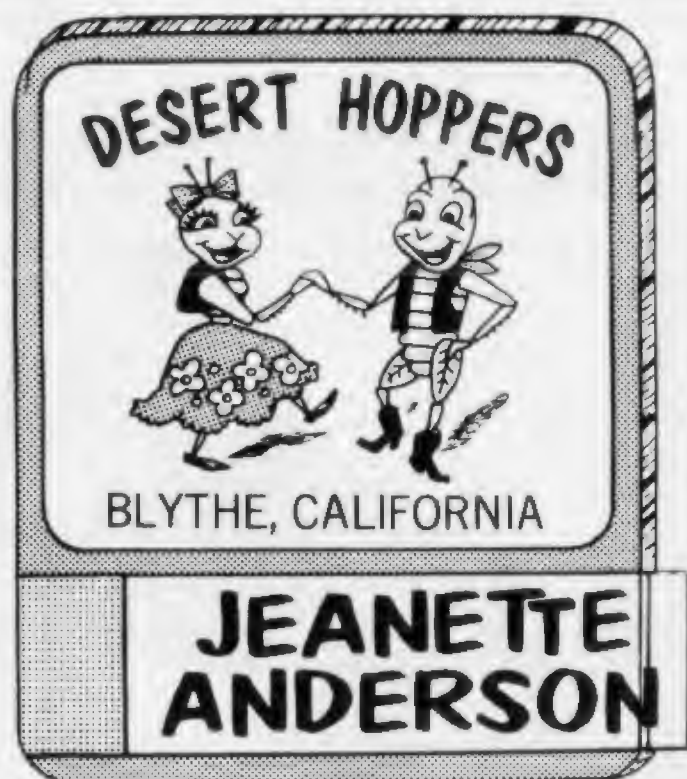
Waltz. Noteworthy is the fact that Del Rio, Drifting and Dreaming, Cheeri Waltz and Siesta in Sevilla also appeared on the October listing, attesting to lasting quality.

**GEMS FROM THE OTHER PUBLICATIONS**

(Grandpa Sez, in Swing 'n' Turn Club Susie Cues, February 15, 1959)

"To those new faces here and there,  
Who quake and tremble 'round the square,  
As you are now, we once were too  
With someone there to pull us through."

*(Please turn the page)*



**DANCE CLUB NAME SLOT BADGES**

Made of light weight, clear plastic, with pictures of dancers or club symbols in colors.

This badge can be supplied to a member immediately simply by typing, printing or writing his name on the blank slot insert card and slipping it into the patented



NEW larger slot  
for wearer's name.

slot.

All fitted with jeweler's safety  
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**ENGRAVED BADGES FOR PERSONAL OR CLUB USE**

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Badges for officers, callers, callers' wives, etc., plus a large selection of comical "GOOFIES"

*(All badges illustrated in reduced size.)*

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Name only  
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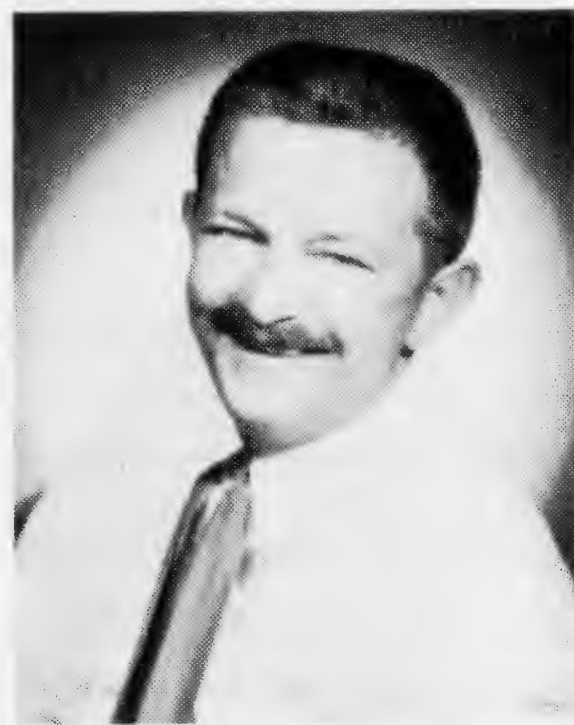


# BOB DAWSON TOURS

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(Circle 8 Club Bulletin, Talladega, Ala., Au-gust 17, 1959)

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*By Doug McWilliam, Woodland, Calif.*

We come not here this evening hour to sadden  
With gloomy thoughts and words of doubt and  
fear,  
But light in heart and in a mood to gladden  
This vale of sorrows with some needed cheer;  
We come in friendly spirit and endeavor  
So each may fully share in what is done,  
Let no one's selfish motive now or ever  
Spoil for others any of the fun.

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That comes from reaching forth a friendly  
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Go on his lonely way — no earthly measure  
Can gauge so small a soul within a man.  
Then let the music start, and pulses quicken,  
Let dancing feet respond and hearts grow  
light,  
Let fun and laughter reign, and friendships  
thicken,  
Let cares begone — this is our square  
dance night!

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**Sterling Belt Buckle** with monogram center or all over floral pattern — **\$15.00**

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## WHAT THEY'RE WEARING



Photographed by Joe Fadler at Asilomar

Clarice Schnoebelen of North Holly-  
wood, Calif. catches Christmas gayety in  
her red and white striped cotton dress  
over long red tights! The dress is made  
from border print cut to form the mid-  
riff and skirt. The yoke is of double cotton  
organdy and the sleeves of puffed or-  
gandy. The skirt is gathered to the mid-  
riff at the waist and the petticoats over  
the stretch nylon tights are red and white  
nylon net. Dress is by Kathy's Cottons.

## WANT SOME POSTERS?

Since we featured some ideas for poster art  
to publicize square dances in our September,  
1959 issue, we have had several inquiries from  
square dancers interested in buying such pos-  
ters. Our idea in presenting these poster ideas  
was that they might be picked up and used by  
the individuals as needed but if there is a desire  
for the prepared posters, we might be able to  
do something about it. Are you interested?  
Drop us a post-card and let us know.

*Keeno!*

*The last word in square dancing*

**WE WISH YOU THE BEST, FOR CHRISTMAS,  
AND HERE THEY ARE... BY HAROLD BAUSCH**

Keeno #2100 The Lady Loves to Dance—flip  
Keeno #2110 Don't Sit Under Apple Tree, flip  
Keeno #2120 Margie/Square Dance Party inst.  
Keeno #2122 Same with calls

Harold Bausch will be on tour in May, in the states east of  
Nebraska. Four dates still open. Always available for Festi-  
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Instrumental is Greenn 12014

*A pair of easy-to-learn rounds for merry dancing*

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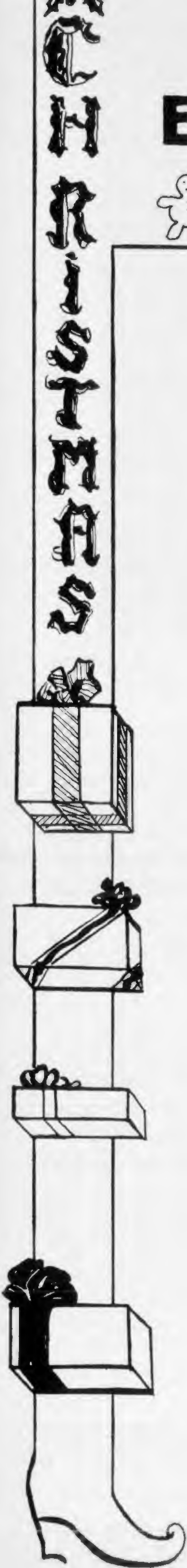
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We have always had trouble getting square dance class members to go to the clubs, as they would feel too nervous. This past season we tried a new plan which really worked.

When the class was ready to be taken in to the club we asked a club couple to escort a class couple. They were to call for them, stay with them all evening, introduce them around and see that they were mixed with the more experienced dancers and really had a good

time. Because she knew both club and class members, the pairing-off job was given to the caller's wife.

In our clubs here each member brings cookies or sandwiches and the club furnishes coffee. So, on this first night, the club couple brings enough lunch for both couples, an extra friendly gesture.

As a result we have kept more of our classes dancing than in previous years.

—Mrs. L. E. Wilkerson, Rapid City, S.D.

A crisp \$1.00 bill goes to the lady for this Square Gem.

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kitchen, we rehearse in the largest T.V. studios outside Hollywood. There are now three T.V. stations in Sydney and from time to time Square Dancing has its share on all of them. In Melbourne, Victoria, where T.V. started at the same time, Square Dancing was also well received, its start there being assisted by the Sydney success. In a few months' time television will be extended to four other states and in three of them Square Dance callers and organisations have already made arrangements with the stations. Experience gained in the first Sydney shows has been forwarded on to these people.

In Sydney, we have gone on to pioneer something else and shortly people all over the world are going to see Australian Square Dancing on their own television screen.

Early in the year, part of the American "Grand Opry" toured Australia and whilst in Sydney did a television show on TCN channel 9. To create atmosphere, the Square Dancers' Society of N.S.W. was asked to supply Square Dancers. This show was so successful that it was decided to make a series of 39 T.V. Western Musicals for world wide distribution called

"Roy Acuff's Open House." Members of the Society and local Australian callers open and close almost every episode of this series with square dancing.

Whilst the actual dance spots are very small, and because a great number of people were involved in the venture, we were unable to achieve the same results and standards as with our local live shows. The series has nevertheless pioneered the position of square dancing in musical westerns and given us the opportunity to showing the rest of the world how we Square Dance "down under."

### "THE CALLER'S GUIDE"

A new and unique booklet—the only one of its kind ever printed. Published by the Square Dance Callers Association of So. California to aid callers everywhere. It contains helpful and practical guidance on every phase of calling.

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*By Jim White, Sydney, N.S.W. Australia*

**S**QUARE DANCING on television in Sydney began in the first week of the operation of channel 7 ATN in December 1956. The Square Dancers' Society of N.S.W. secured 20 minutes of an hourly variety programme "Sydney To-night" on Fridays at 9-30 PM. This continued for six weeks and then followed a period of three months in which we appeared approximately once every two weeks.

Considering the real exploratory pioneering we were doing in an entirely new medium with people to whom it was also new, we got some excellent reactions for our first shows. A dance critic on a radio station congratulated us and the Daily Mirror had this to say: "Highlight of the evening was the presentation for the first time on T.V., of Square Dancing. A Sydney caller, Allan Blackwell, calling to three non-exhibition squares from his Cammeray Club, demonstrated most effectively the ease and charm of this popular pastime. Some faulty direction marred the first few minutes, but later the screen was filled with attractive movements. As performers and technical staff, who did a creditable first-time-up job acquire more experience, this should develop into a top line programme."

As "Sydney To-night" was virtually the first

American-style square dancing pioneers in Australia as dancers swing to the calling of Allan Blackwell of Sydney.

variety show a T.V. station produced in Australia, there were naturally hardships. As an example, with the first programme we could not rehearse in the only studio in operation and had to be content with the caller rehearsing with the band in the kitchen of a nearby house. The first night featured a brief walk through basic steps, the second night a series of medleys showing the viewers the old and new tunes available, the third night a typical club night and the fourth exhibition dancing.

By this time we were able to obtain the confidence of the producer and director and have one of our men at each others side. These men were able to tell when and where to have the cameras for a foot movement, dip and dive, etc. They also eliminated the tendency of producers to change from camera to camera too often and at the wrong time. In short, at the conclusion of the series we had obtained almost the perfect square dance T.V. programme. The ultimate came one evening when we persuaded the station to allow us to select four people right out of the audience and with four experienced dancers, put them through their paces.

Since these pioneering days, times have changed and now, instead of rehearsing in a





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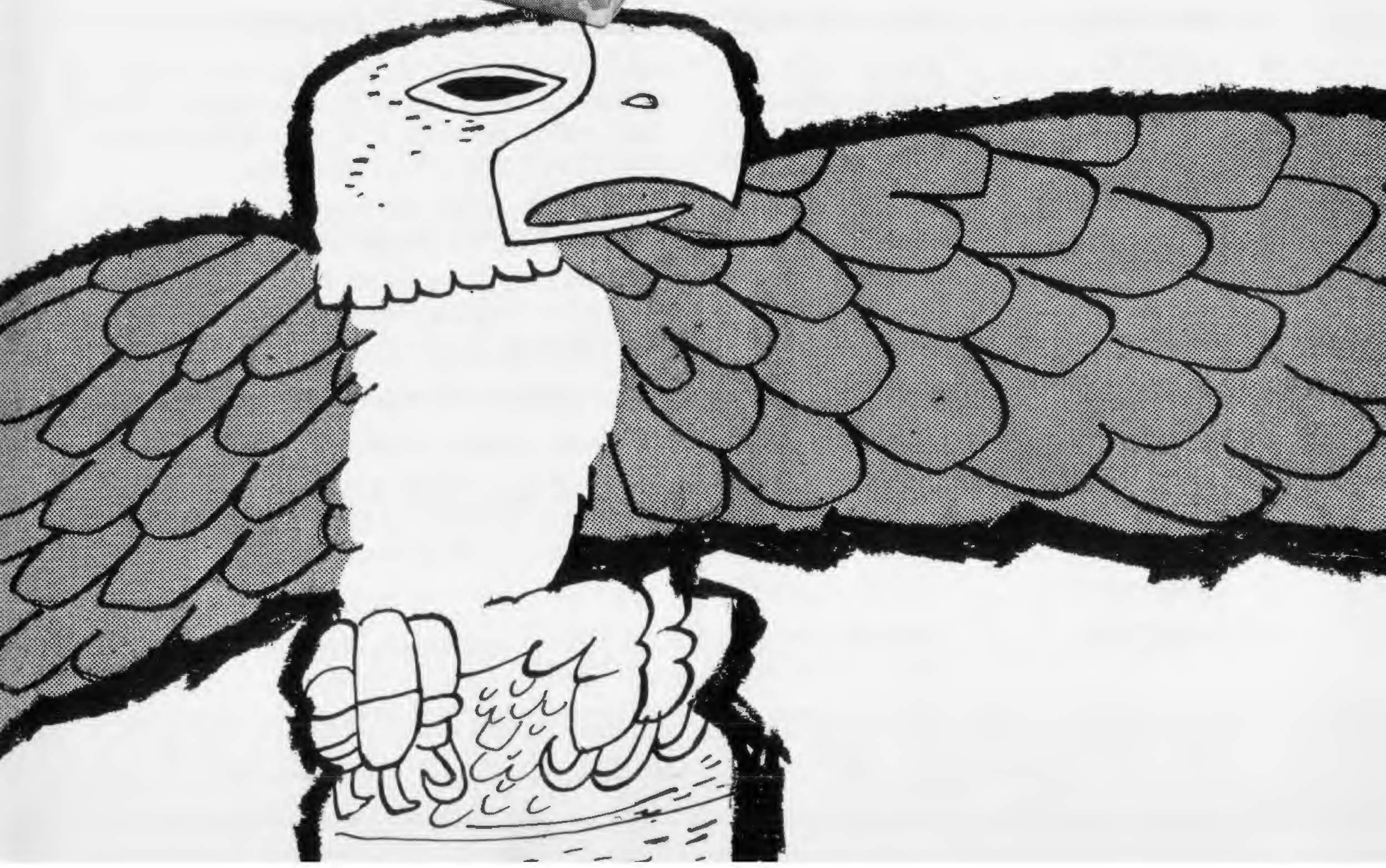
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### MORE TIPS TO NEW DANCERS

*From Ram Ramsted — Tacoma, Wash.*

*Don't take it too seriously...* Remember, you're dancing for fun. So you feel that you've "goofed up" a dance. Go to your home base and start dancing again when you catch the call. When a dance gets fouled up, often *every-one* in the square thinks he's responsible. Laugh it off!

*Take it easy...* Don't overdo. Don't jump, skip, hop. Just slide your feet along the floor—easy-like. Relax while you dance.

*Dress comfortably...* Men — comfortable shoes, cotton shirts with *long sleeves*, preferably bright-colored. A sport shirt, slacks or levis will start you off right.

*Ladies* — Flat heels, full skirt and simple blouse — or, better yet, dress with full skirt. *Both* can get fancy clothes later on. Suggest you solicit advice from your Caller and his Taw. Their advice can save you endless fuss and needless expense.

Above all, *have fun dancing!*

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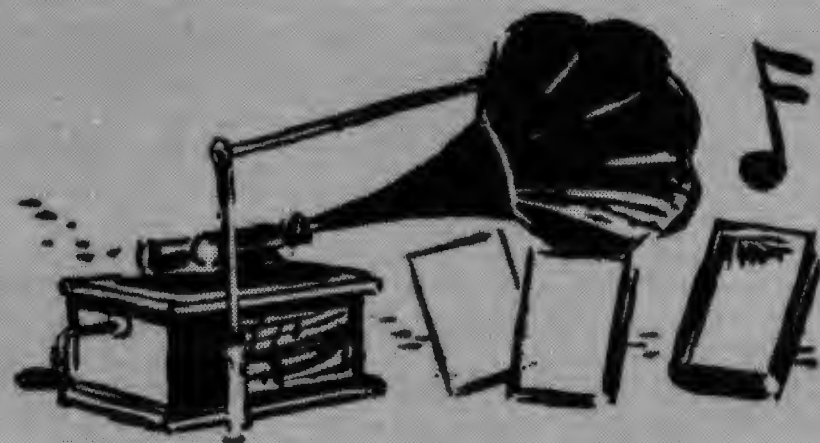
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- ★ ILLINOIS . . . ANDY'S RECORD CENTER, 3942 West North Avenue, Chicago 47  
DELUXE MUSIC SQUARE DANCE SHOP, 3965 N. Milwaukee, Chicago  
SQUARE YOUR SETS MAIL ORDER SERVICE, P. O. Box 262, Moline  
EDWARDS RECORD SERVICE, P.O. Box 194, Park Ridge
- ★ INDIANA . . . MAX ENGLE'S SQ. DANCE SHOP, 3701 W. 10th St., Indianapolis  
WHIRLAWAY RECORD SHOP, 216 W. Marion St. (Rear), Elkhart
- ★ IOWA . . . RAY DE O'RAY SYSTEM, INC., 412-14 West 7th St., Sioux City  
ART'S RADIO DOC, 409 Second Avenue, SE, Cedar Rapids
- ★ KANSAS . . . MISSION RECORD SHOP, 5908 Woodson Road, Mission
- ★ KENTUCKY . . . SQUARE DANCE SHOP, 3119 South 4th Street, Louisville 14
- ★ MASSACHUSETTS WEATHERVANE SHOP, Western Avenue, Essex
- ★ MICHIGAN . . . B Bar B WESTERN SUPPLY, 315 Main Street, Rochester  
SQUARE DANCE SPECIALTIES, 14600 Grand River, Detroit 27  
WAGON WHEEL WESTERN WEAR, 20445 Mack, Grosse Pointe Woods
- ★ MINNESOTA . . . LOUISE MUSIC SHOP, 678 Grand Avenue, Saint Paul 5
- ★ MISSOURI . . . WEBSTER RECORD SHOP, 124 W. Lockwood, Webster Groves 19  
EARL'S, 105 West Seventh Street, Sedalia, Missouri



# "CRUISIN' DOWN THE RIVER"

is just

## "FINE AND DANDY"



.... when your pilot is that ol' salt of the Santa Barbara Channel, CAPT'N BRUCE JOHNSON, and the crew is the staunch men of the Sundowners Band. Bruce not only calls both numbers but he also rigged the dance for "Fine and Dandy." RANDY STEPHENS, an expert seaman from the rockbound shores of Provo, Utah, signed on as First Mate by firing up the boilers on "Cruisin' Down The River." With such a competent set of officers and such a happy crew, you're bound to have a fun-packed cruise. Step up to your favorite record dealer and buy your ticket — the whole trip costs only a buck forty five!

WINDSOR No. 4479 (with calls) — No. 4179 (instrumental)

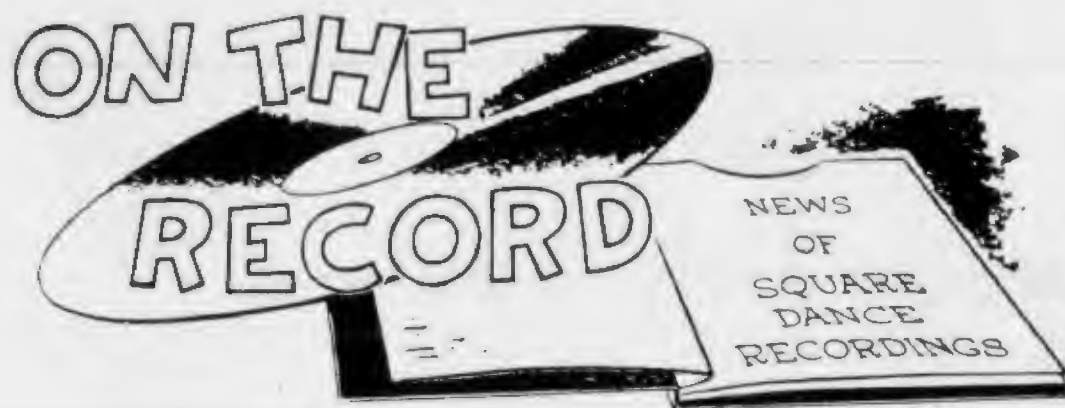
**ROUND DANCERS** — for ultimate enjoyment of the beautiful "NEOPOLITAN WALTZ" now being revived, be sure to use Windsor's original R/D recording, available in both 45 rpm (#4626) and 78 rpm (#7626) with superb music by the Rhythmates and backed with another all-time favorite, "Kiss Waltz."



5530 N. Rosemead Blvd.

Temple City, Calif.





(Singing Call) **Kansas City My Home Town** (Balance 209 instrumental, 109 with calls by Ed Gilmore) also **Old Fashioned Girl** (Balance 208 instrumental, 108 with calls by Ed Gilmore).

Here is a very worthwhile *double* of two proven all-time favorites brought up-to-date in true Gilmore style and quality. Dancers get a tremendous lift from this type of music and if the caller can get by without strong melody this accompaniment will prove ideal. Ed does a great job of calling these two as well as the newer creations that come with them. With **Kansas City** is **All American Gal** and on the other side of **Old Fashioned Girl** is **The Quiet Dance** (Melancholy Baby).

(Singing Call) **If the World Keeps on Turning** (Blue Star 1535 instrumental flip with calls by Marshall Flippo) Key: D, Tempo 130

Our "Auctioneer" friend does it again with a dance that we predict will be a hit. First of all it's a good clear record with excellent separation of the music (played here by the Texans). The pattern, with an interesting star figure included, is not difficult and moves quite naturally. Our first impression was that the figures were a bit cramped for good timing so we took the liberty of doing a little re-arranging on our own with the result that the movement seems to flow a little easier. On the opener, try this: from the right and left grand go right into the do-sa-do and then promenade, eliminating the swing. This seems to allow the dancers time to relax. In the first part of the figure try re-wording the call to leave out the swing and start with the heads going forward and back. This saves a scramble. Everything else is fine with the exception that the record only plays through six changes and you have to drop a middle break or an ending which is a pity. You can forgive anything when you hear Flippo's deep mellow calling.

(Singing Call) **Who Wouldn't Love You** (Sunny Hills AC 1558 and SO instrumental flip with calls by Bub Ables)

Often there is no better way of judging a record than by dancing it. We tried this one the

other evening and felt as though our feet were tied to the woodwork. Our best analysis was that this is just not a square dance tune. It seems too busy and uneven and despite the fine instrumental work he's done in the past Jack Barbour just couldn't seem to get this one off the ground. We've always enjoyed Bub's calling but he needs better material to work with than he has here.

(Singing Call) **Linger Awhile** (Bogan 1110 instrumental flip with calls by Nathan Hale)

While this dance features nothing new in the way of gimmicks it's refreshing to come across a pattern everyone can dance the first time it's played. We call this the soft-crooning type of square as compared to the loud-rocking variety we have with us quite often. This is a well-recorded contribution to the current square dance picture and you'll enjoy the music of the Merry Makers. A good job by our Texas friend Nathan Hale.

### THE NEW RELEASES

**BLUE STAR** — #1539 Foolin', called by Marshall Flippo, flip instrumental; #1540 We Might As Well Forget It, called by Andy Andrus, flip instrumental.

**BOGAN** — #1111 Marie, called by Nathan Hale, flip instrumental; #1112 Pocket Full Of Dreams, called by Nathan Hale, flip.

**GRENN** — #1209 Arky Workshop/Starama, called by Johnny Davis; #12013 Rudolph the Red Nosed Reindeer/Mack Is Back, called by Earl Johnston; #12014 is instrumental; #14005 Gingerbread/Holiday Waltz (rounds).

**MacGREGOR** — #849 Cumberland Gap/ Cotton Eyed Joe; #850 Green River Rag/Bill Cheatum (hoedowns).

**SETS IN ORDER**—#X-1113 Nobody's Sweetheart / Pride-O-Dixie, Bob Ruff calling; #X-2118 is instrumental of same.

**SHAW** — #217-45 The Happy Waltz and #218-45 First Love; #219-45 Silverheels and #220-45 The Light in the Window — (rounds).

**SWINGING SQUARE** — #2308 When Pay Day Rolls Around, called by Les DeWitt, flip.

**WESTERN JUBILEE** — #559 New Plaid and Calico, called by Mike Michele, flip.

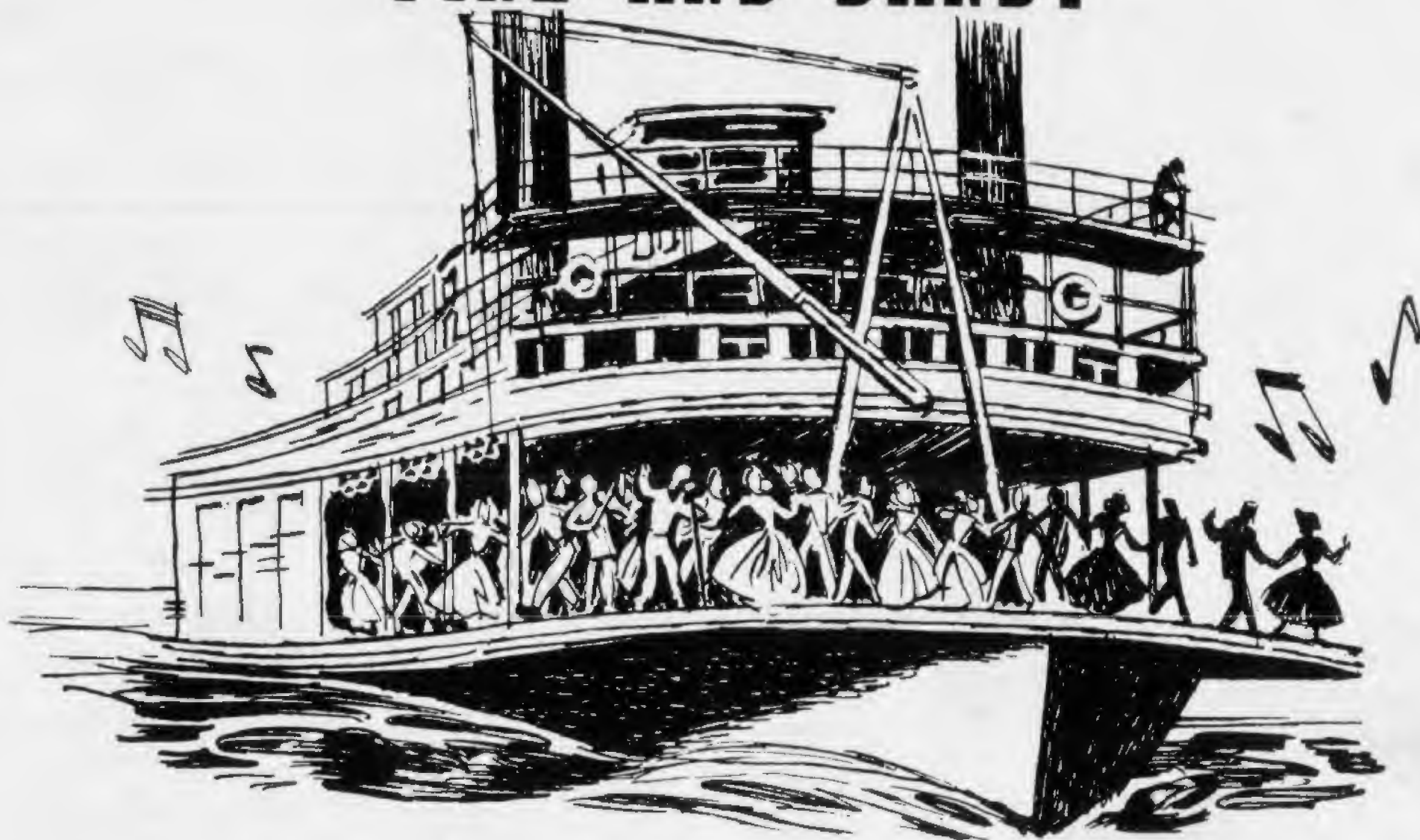
**WINDSOR** — #4655 Mountain Greenery / Twilight Waltz (rounds).



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under the Christmas tree?"*

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